

THE NEW WAVELENGTH PLAN. By P. P. ECKERSLEY.



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EVERY FRIDAY.

Two Pence.

The Radio Appeal of Gilbert and Sullivan.

By HENRY A. LYTTON.

I AM still a little awed by the wonder of broadcasting. In this connection, let me re-tell a little story which is, I think, rather beautiful in its way. In the earlier days of broadcasting I was staying at a house where a new wireless set had just been installed, and my host's daughter, a little girl of about four, had been promised that she should be the very first person to listen. The time arrived when everything was in readiness, and the child was agog with excitement. Putting on the headphones, she listened intently for a moment, then, tremulously, she said, 'Oh, mamma, it's God speaking!'

There is a curious feeling about doing your work on the stage in the usual way, hearing the clamour of applause from the region of the sea of faces in front of the footlights, and yet knowing that stretching far beyond is another audience of thousands—probably millions—as eager and as critical as the one in front. For me, at any rate, the broadcasting of *The Mikado* was an emotional event, and from the enormous deluge of letters which followed I am sure it must have been the same for countless listeners.

One feature of the broadcast performance revealed by this correspondence—much of which will, I fear, have to go unanswered—was its power as a memory awakener. I was greatly touched by a letter from an invalid, confined to his bed in the country, who said what a solace it was to him to hear the old operas again, and how it recalled his youth. It is indeed wonderful to think that one can

affect people in this way through the medium of wireless.

But this sentimental feeling exists in

they have seen their particular favourites! One listener writes, for example, that he has been present at over fifty performances of *The Mikado*, while another even sends an alternative for Ko-Ko's song in that opera, suggesting certain contemporaries—who shall be nameless—who never would be missed! Letters came from all over the country: in Manchester, York, Huddersfield, Dundee—even from Belfast, where the operas are particularly relished. Sir Arthur Sullivan was an Irishman, and for this reason many Irishmen claim the operas for their own.

Yet I suppose that the evident popularity of the operas with radio listeners is in no way extraordinary when one considers the fact that they already possess a universal appeal, as proved by the enthusiastic reception which they meet wherever and whenever they are produced—a reception which is greater, if possible, than was theirs when first they were offered to the public. After all, they are familiar to almost every listener, and their peculiar feature is that they appeal to older people, having vivid memories of earlier performances, and also to the rising generation.

Any worth-while opera or play improves with a second hearing: unsuspected beauties and hitherto unrealized shades of meaning reveal themselves. This is particularly true of broadcasting, where the memory of past performances enables the listener to supply the deficiency made by the absence of visible performers. Many who heard *The Mikado* broadcast were familiar with every movement.

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Mr. HENRY A. LYTTON IN 'THE MIKADO.'

Mr. Lytton, as the Lord High Executioner, in the new costume designed by Mr. Charles Ricketts for the present London revival.

so many lovers of Gilbert and Sullivan all over the country, many of whom endeavour to set up records as to the number of times

Liverpool Tells the World.

By Matthew Anderson, Civic Week Manager.

[Liverpool is celebrating its existence by means of a Civic Week from October 10 to 23. It will hold races and road pageants, exhibitions, shipping displays and a music week. In the musical events the Liverpool Station of the British Broadcasting Company is playing a prominent part. On Monday, October 18, the Dedication Service of the Cattedal organ will be broadcast. On Wednesday a Symphony Concert, particulars of which will be found elsewhere in this issue, will be given in the Philharmonic Hall, and will be relayed in London and Daventry. A number of studio concerts have also been arranged, and nightly Talks will be given on various aspects of Liverpool's life and work.]

IMAGINE yourself, a citizen of Liverpool, entertaining a visitor, say from London (that other provincial city!) who is apparently quite anxious to hear something of Liverpool, if only for the opportunity it gives him of comparing its features disrespectfully with the sights of his own city. Believe for the moment that you are determined to speak the truth regardless of consequences. You will begin by saying that Liverpool has no effective history before Columbus, 'the maker of Liverpool,' discovered America, and that it was but an obscure fishing village when an English city like Canterbury was already old.

You will describe how it acts as Northern Britain's gateway for goods from the Western world, and exports more British goods in a normal year than London, Manchester, Hull, Middlesbrough and Bristol combined.

A Few Facts.

Having said so much, you will intimate to your friend in the course of the afternoon that—

Liverpool made the first commercial canal in this country.

Liverpool was at one end of the first passenger railway.

Liverpool made the first overhead electric railway.

Liverpool made the first enclosed dock.

Liverpool made the first under-river railway tunnel.

Liverpool is making another great tunnel, under the Mersey, this time for cars and carts, at a cost of £5,000,000.

Liverpool has inaugurated the first great scheme for a west to east motorway, stretching from Liverpool into Yorkshire, and eventually, perhaps, from coast to coast.

By this time you will be unable to look your friend in the eye, and he, in his turn, will be thinking of the next train mouth, but your vow compels you to continue the recital, and you resume in this fashion:—

Liverpool has the largest warehouse in the world, in which might be placed the city's million inhabitants in case of emergency.

Liverpool is the largest market for spot cotton in the world.

Liverpool has a seven-miles line of docks, and forty miles of quays.

Liverpool has constructed new docks at a cost of £7,500,000, larger than any others anywhere, and capable of accommodating ships of a size not yet contemplated.

Liverpool is building a cathedral twice the size of Westminster Abbey.

Liverpool's Cathedral organ is the largest in the world.

Liverpool is building the largest store outside London.

Liverpool has the largest electrically-driven clock in the world, with a larger dial than Big Ben. Forty people can sit comfortably round it at dinner.

There you will have uttered the truth, but before the end of the catalogue you will have for ever forfeited the respect of your friend, for if there was only one big thing to describe, you could do so without offence to your companion or shame to yourself, but a conversation in which every sentence contains a superlative is the most boring thing on earth.

Stern necessity demands that Liverpool should always be an hour or two ahead of the times and just a little bit bolder in its enterprises than its rivals, for in no other way can it hope to hold its leading position as a port in days when ships, unwayed by sentiment, will turn their heads towards the town which can give a pennyworth better service than the other.

The charm of Liverpool lies in its river and the pageant of ships which moves for ever on its surface. Great Canadian and White Star liners with their loads of business men and American tourists; Canadian Pacific boats with their family groups of emigrants, saying a last farewell to English soil; Russians, Scandinavians, Latins and Asiatics also seeking fortune in the West; Japanese faces smiling from the high sterns of cargo boats; lithic, upright Lascars; schooners with billowing sails; dirty coasters, fussy tugs, and busy, worrying ferry boats—all contribute to the romance of life upon the river.

No wonder we all know about ships in Liverpool. We can tell you the ownership of British ships by the markings on the funnels, and by more occult means make a fair guess at the nationality and business of any foreign ship we may see in the distance.

As long as old seafaring men can walk, they come down every day to gaze on the incessant movement of ships on the river.

Youth and Vision.

The same wide vision which has guided the rise of the port and city inspires the civic and artistic life as well. The great Cathedral now rising above the city on St. James's Mount, is an inspiration in stone that stands as a noble monument to the idealism of a commercial community that loves beauty, and builds not for to-day alone, but for to-morrow. The civic leaders who have planned the great tunnel and the wide new road are building for the next generation.

In Liverpool youth has always had its chance. It was a youth who designed St. George's Hall, which has been described as the greatest classical building in Europe, and Sir Gilbert Scott was an unknown apprentice of twenty-one when his designs were accepted for the Liverpool Cathedral. It is the young man in business as well as in art who counts in Liverpool—and there, perhaps, may lie the secret of Liverpool's success.

The Radio Appeal of Gilbert and Sullivan.

(Continued from the previous page.)

so that for them nothing was lacking. Gilbert and Sullivan operas are popular with all classes of people, rich and poor, young and old, high-brow and low-brow—an immensely important factor in a broadcast entertainment where the audience is such a mixed and varied one.

Quite apart from this, I think that the operas possess certain other features which make them of paramount suitability for broadcasting. One of the curious points which has arisen in connection with wireless is that many forms of entertainment, though successful in their own environment, have just failed to 'get over' when broadcast. Now the characteristic of this type of show is generally that it depends for its appeal almost entirely upon the personal magnetism of some individual performer or performers; upon that personal touch between actor and audience which can only occur in a theatre, and which is, in large measure, lost between the broadcasting station and the listener.

After all, only a fraction of the personality of any artist can be transmitted; that portion which is entirely independent of appearance, gesture, and make-up, and for this reason a play depending too much upon the personal appeal of any one performer is always subject to the possibility of falling flat when broadcast.

But there is another type of show—a higher form, to my mind—which is so good in itself that not even an inferior performance can entirely spoil it. Even a mediocre rendering is good, but a good performance is superlative. The Gilbert and Sullivan operas belong to this category, in which are included the immortals among the plays of the ages that stand alone on their own strength.

It is not so much a question of the artist making the play. The play is there; good in itself. The performer can only enhance its beauty and wit by giving the very best interpretation of which he is capable. Obviously, this is the type of play which will best stand the filtering effect of broadcasting, and, no doubt, accounts in a large degree for the rapturous reception which *The Mikado* received from listeners everywhere.

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N.B.—Wavelengths are subject to temporary adjustments.

London and Daventry News and Notes.

WE are pleased to be able to announce that on Monday, October 25, approximately between 8.20 and 8.50 p.m., another excerpt from one of Gilbert and Sullivan's famous operas will be broadcast—this time from *The Gondoliers*. Many letters were received from people in all parts of the country expressing their appreciation of this typically English music when part of *The Mikado* was broadcast on September 20.

Listeners will recall that the Rt. Hon. J. R. Clynes, M.P., had the distinction of adding a page to history when, as Lord Privy Seal in the Labour Government, he introduced the microphone into Downing Street for the first time, the occasion being a reception at No. 11 to encourage the work of the British National Opera Company. Mr. Clynes has always been interested in music and broadcasting, and he will arrange the third of the series of "My Programme" which is to be broadcast on Saturday, October 30, between 8 and 10.15 p.m.

The opening programme of the B.B.C. "Birthday" week on Sunday, November 7, will be Handel's *Messiah*, conducted by Sir Henry Wood, who, with the acclamation of musicians all over the world, was included in this year's Birthday Honours List. He has particular associations with Handel's fine old work, dating back many years, and his principals this afternoon will be Miss Caroline Hiltbrand, Miss Mariel Brunskill, Mr. Frank Titterton, and Mr. Joseph Farrington.

The Birthday Week celebrations will also include a presentation of *The Yellow Jacket*, the play by George Hazelton and Benrimo, which was so successful when it was first performed in London more than thirteen years ago. It is a story which deals with the everlasting appeal of maternal self-sacrifice, and presents the always striking figure of the rightful heir recovering his place by his own power. Although the play is Chinese, its character is far remote from other plays which come into this category. It strikes a new note, an amazingly successful one at that, which even after the lapse of time since the play was first presented has never been attempted by any other author. *The Yellow Jacket* has been translated into many languages, including Chinese, and performed in most countries of the world. The version which is to be broadcast has been prepared by Mr. R. E. Jeffery with Benrimo's collaboration, and Benrimo will superintend the rehearsals; so it is hoped to secure the necessary Eastern atmosphere. The original music, both native and that specially composed, will be heard, and several native instruments will also be used in the orchestra. The peculiarity of the dialogue is so marked that it has been decided that the various characters shall perform in costume, so that they may speak in the manner essential to the successful presentation of the play.

De Groot and the Piccadilly Orchestra, with Miss Vera David (soprano), will be heard on Sunday, October 24. Mr. Percy Knapp's *Ave Maria* for Violin, Cello and Piano, with the composer at the piano, will be a feature of the concert.

Another special feature of "Birthday" week will be the conducting by Lieut. B. Walton O'Donnell—one of the most brilliant handmasters in the Army to-day, and a judge in the recent B.B.C. Music Competition—of the massed Wireless Military Bands, on Monday evening, November 8. It has been impossible to arrange this programme as we would have wished, with the co-operation of popular broadcasting military bands—such as that of the Grenadier Guards and the R.A.F.—as the Army military bands for the most part still employ instruments of high pitch, whereas those of the Wireless Military Band, which consists entirely of London Symphony players, are of low pitch. Lieut. O'Donnell has organized a special augmented band of nearly fifty players, built up on the nucleus of the ordinary Wireless Military Band, for this occasion. The effect should be magnificent.



THE NATIONAL CONCERT IN THE ROYAL ALBERT HALL.

A special *Radio Times* photograph taken in the Albert Hall during the first B.B.C. National Concert. The second concert takes place on Thursday, when the Orchestra of 150 players will be conducted by Mr. Albert Coates.

As listeners will remember, we announced some time ago that a number of Mozart's best symphonies were to be broadcast at intervals. The *G Minor Symphony*, No. 40 (Work 550 in the Köchel list), has been given, and on Sunday evening, October 31, another Symphony (K543) will be included. Two novelties in the same programme will be movements from a *Miniature Pastoral*, by E. A. Wright, a member of the B.B.C. Headquarters Musical Staff, who will himself conduct. They are from a Suite originally written for the piano, and like two other pieces of his, *Under the Willows* and *Sleepy Tune*, are melodious and imaginatively harmonized.

Another opportunity for listeners to take part in the fascinating pastime of "Musical Consequences" by radio, the salient features of which are the substitution of certain words in a story by a bar or two of a well-known composition, will be given at a quarter past ten on Tuesday evening, November 2. As usual, it will be left to listeners to see if their version of the story coincides with the correct one, which will be given at the end of the programme.

Solomon, who rapidly became a favourite when he took up broadcasting about a year ago, will repeat his playing of the Schumann *Concerto* with the Symphony Orchestra on Friday, November 12, about 9 p.m., Mr. Percy Pitt conducting. Solomon is one of the foremost of young British pianists, and bids fair to be one of the giants of the keyboard. On the same evening, the popular opera *I Pagliacci*, by Leoncavallo, will be given in English under Mr. Pitt's direction. It has not been broadcast since it was given complete in Italian about a year ago, when the tenor, Clydes Lappas, took the part of "Canio."

An orchestral programme, conducted by Mr. Percy Pitt, of excerpts from Wagner is to be given on Friday, November 5, when one of that master's lesser-known works, the fine *Parsifal* Overture, will be included. The story appealed strongly to Wagner, and the Overture is a finely-conceived work well suited to a concert programme. Other items in the programme are:—The beautiful Siegfried Idyll, which has already been broadcast many times; it was first performed in 1870; one of the most beautiful of Wagner arias, Elza's Dream from *Lohengrin*; the Overture to *Tannhäuser* (written in 1845) and first performed in this country when Wagner himself conducted the London Philharmonic Society ten years later, and the memorable Finale to the opera *The Valkyrie*. During an interval in the programme, a talk on Wagner will be given by a well-known music critic.

Congo Nights, the little melodrama of the jungle in which the famous war chant of the African natives is given by real native Africans, is to be broadcast on Monday, November 8. The play, which is by Richard Hughes, has already been broadcast on several occasions.

The famous Hound of the Baskinville scene from Mozart's ever-delightful opera, *The Marriage of Figaro*, will be relayed from the British

National Opera Company performance at Leeds on Thursday, November 4, at eight o'clock. This scene contains the number which is often called the "Letter" Duet.

Some people, subjects, and dates for those who like talks:—

Monday, October 25.—Rt. Hon. J. Gordon Coates, Prime Minister of New Zealand: The Economic Problems of New Zealand.

Tuesday, October 26.—Sir R. W. Hamilton, M.P. for Orkney and Shetland: The Shetland Isles and Their Industries.

M. Stéphan: French Talk.

Wednesday, October 27.—Mr. J. S. Dines, M.A.: Weather Forecasting.

Thursday, October 28.—Prof. J. Arthur Thomson: The Mind of Reptiles, Amphibians, and Fishes.

Friday, October 29.—Sir Owen Seaman, Editor of *Punch*: Humour from Various Angles.

Saturday, October 30.—Mr. C. Lewis: Chinese Life.

Major L. R. Tosswill: Has Rugby Football Improved?

News From the Provinces.

MANCHESTER.

IT is, perhaps, well that even at this juncture we should look back—as we can do with pride—on the broadcasts carried out in connection with Manchester Civic Week. The talks by leading citizens must have brought home to Metropolitan England the lesson that the beauty spots, the art, and happiness of this country are built on the prosperity of those hives of industry whose tall chimneys and glass-roofed mills bristle and scintillate throughout Lancashire. Every day the big task in Manchester is tackled and defeated, and even now ships are carrying Manchester produce to the corners of the earth where last week imperial citizens listened to the words of Manchester's industrial commanders reporting progress. The Civic Week celebrations have rejuvenated the city and have imbued its inhabitants with the feeling that, given stable world exchanges, a boom in commerce is waiting round the corner for all to share. There is much that could be said of how the work of the Civic Week broadcasts was carried out. Of this, listeners, perhaps, saw most of the B.B.C. car as it dashed from one function to another. This car carried the necessary equipment for broadcasting many outside events. These were performed according to schedule, although the erection and dismantling of gear had necessarily to be done in record time. To speed up these operations, the B.B.C. engineers wore a badge so that no delay occurred in giving listeners a representative relay of the many phases of the eventful week.

The broadcast of *Maritana*, to judge by the correspondence received, was a most appreciated transmission. These ballad operas are bright, cheerful features, and their humour will ever remain fresh and vivid. The second of the series, *The Lily of Killarney*, written in 1862 by Sir Julius Benedict, will take place on Friday, November 26. A booklet on this work is in course of preparation. It will be available from wireless shops and book-stalls so as to obviate the necessity of listeners writing to the station. It is hoped to make the next booklet an even better production than former ones.

A new series of school transmissions is to start early in November. On Monday afternoon to the end of the term Mr. J. W. Price will speak on 'Canada,' following the completion of the Rev. H. Allen Job's interesting survey of Australasia. The new series of talks will be equally comprehensive, and scholars will not only be told of the advance civilization of the Dominion, but something about its unexplored wilds. Another school talk worthy of mention is that by Mr. Lawrence Howard, on Tuesday, November 9, on 'Landscape Painting.' Postcards illustrating this talk have been selected by Mr. Howard for use in schools.

Few subjects are of greater interest than the story of Francis Thompson, the Lancashire poet and writer of that soul-stirring work, *The Hound of Heaven*. The tragic story of his life will be told in a talk by Mrs. Moses Baritz at 5 o'clock on Monday, November 8.

PLYMOUTH.

A TALK by a schoolmaster on 'Schoolboy Howlers' should be an amusing item in the programmes at 7.40 p.m., on Tuesday, October 26.

'Shakespeare and the music of his day,' as told by Mr. F. Padrick Harvey, well known in the West Country as a keen student of music, should induce many people to listen at 4 o'clock, on Wednesday, October 27.

Another violin recital by Mr. Albert Hovis is to be given on Wednesday, October 27. Mr. Douglas Leatherby (pianist) makes his first appearance at the local station on Saturday, October 30.

CARDIFF.

THE idea—a popular one in an area like that around Cardiff Station—of giving outside concerts in surrounding towns is being extended during the coming season, and the first programme of this nature will take place at the Vandyck Cinema Hall, Bristol. Many broadcasting favourites contribute to the programme, including John Henry, Miss Mavis Bennett and Mr. Sidney Nesbitt. Members of the Station staff will take part, Mr. Gordon McConnell and the pianist, Miss Vera McComb Thomas, while the Station Orchestra will be conducted by Mr. Warwick Braithwaite. The proceeds will be given to two funds sponsored by the Lord Mayor of Bristol. The Lord Mayor and the Lord Mayor-Elect of Bristol will be present.

Oscar Wilde's famous play, *Lady Windermere's Fan*, is to be broadcast on Thursday, October 23. Part of it was given one night last March, when a heavy thunderstorm made it necessary to suspend transmission for a time. When it was resumed, atmospheric disturbances were so terrific throughout the Cardiff area that many listeners heard only the first act, although, luckily enough, news was received afterwards that the play had been heard in California.

A 'Joie de Vivre' programme which has been arranged for Tuesday, October 26, takes toll of all the good things of life, of youth, laughter, and merrymaking. Miss Olive Groves (soprano) and Mr. Kenneth Ellis (baritone) are the vocalists.

An attempt to find religious music other than oratorios is the basis of a programme arranged for Sunday, October 24. The incidental music to sacred plays—Schmidt's *Joseph and his Brethren*—will be new to many listeners.

BIRMINGHAM.

AN autumnal programme, entitled 'The Harvest Moon and the Hunters' Moon,' has been arranged for Thursday, October 23. There will, of course, be references to both harvest time and to huntmen in the music of the Station Orchestra and Repertory Chorus, which will be conducted by Mr. Joseph Lewis. Mr. Roy Henderson, the vocalist, will sing a group of three hunting songs in which the chorus will take part, while among the items by the Orchestra will be the opening overture, *In Autumn*, by Grieg, which is also the title of one of the items chosen from Macdowell's suite of 'Woodland Sketches.'

A one-act comedy, entitled *Sleuth O'ounds*, by John Overton, will be presented by the Station Players on Tuesday, October 26. Arrangements have been made to broadcast a Students' Carnival Concert from the Central Hall, Birmingham, on the following day.

Continuing his series of Johnsonian talks on Wednesday, October 27, Mr. F. Ernest Jones will talk under the title of 'Ladies of the Household.' At a young man Dr. Johnson had many juvenile attachments to the fair sex, and the prevalent impression that he was never in good company till the later years of his life is dispelled on hearing of the appreciation of many who enjoyed his society in their youthful associations.

What is your conception of an ideal city? Listen on Tuesday, October 26, for Mr. F. W. Kaphal's talk on 'The City of the Future.'

Programmes worth hearing:—

Sunday afternoon, October 24.—Symphony Concert.

Monday, October 25.—Popular Orchestral Programme.

BOURNEMOUTH.

THE term 'Variety' is frequently misapplied nowadays, and more often than not it is used to indicate a succession of cross-talk and jazz which appears after a time to those who are not exclusively devoted to these forms of amusement, to be anything but varied. In the programme for Wednesday, October 27, 'Variety' is used as meaning a little bit of everything. There is the Station Orchestra, who will play a Spanish March and Mr. German's charming selection, *A Princess of Kensington*; there is Mr. Zachary Tan, who for form's sake will begin his entertainment by playing on the Hawaiian Steel Guitar—but what he really wants to do is to let you hear how well he plays on the wood saw and the penny balloon. Then the Clouder Singers are to give a number of nursery rhymes, which are said to be studies in imitation of the characteristics or style of eminent composers; also a group of part songs. Finally, Miss Ray Wallace, the popular entertainer, will give her impressions of 'Stars' past and present. There's real 'Variety' for you!

Those who found Mr. Rupert Croft-Cooke a pleasant eccentric in their journey with him along the coast of Spain on October 12, will like to know that he proposes to take a look at some of the Portuguese ports on Tuesday evening, October 26, at 7.40 p.m.

'Musical Memories' is the title which stands at the head of a programme of favourite songs and orchestral pieces from musical comedy with a sprinkling of opera. The date—Tuesday, October 26. One of the singers will be Mr. John Rocks (baritone).

A notable concert which should on no account be missed, even though punctuality may involve a curtailment of the traditional Sunday afternoon walk, will be given on October 24, when the programme will consist principally of the works of Mozart.

There are listeners (the number is much greater, probably, than the devotees of Terpsichore imagine) who like to listen to some good music late in the evening. For them, there will be a concert of chamber music by the Wireless Trio at 10.15 p.m. on Wednesday, October 27. The programme includes an early work by Beethoven, the *C Minor Trio*, and two movements from the *Trio in G Minor* by the Bohemian composer, Smetana, whose *Lustspiel*, or Comedy Overture, as well as that to his opera, *The Bartered Bride*, is often played at concerts.

On the eve of All Hallows—October 29—there will be an interesting talk by Miss Anne Dewe on the games and pastimes which used to be played by country people on this, perhaps the most 'creaky' night of the whole year. Let us hope that Miss Dewe, who is to broadcast at 3.45 p.m., may persuade some of the present generation to try some of these forgotten sports on the appointed evening. Who knows what might not happen?

HULL.

ANOTHER 'Medley' concert of the type which proved so popular a short time ago will be given on Wednesday evening, October 27. There will be songs by the 'Ben Don Maie Voice Quartet,' violin solos by Mr. John Atkinson (who makes his first appearance at Hull), and items by Mr. James Cunningham (baritone) and Mr. Billy Barnes (entertainer), both of whom are well known to listeners.

The New Wavelength Plan.

By P. P. Eckersley.

It is unfortunate, but nevertheless true, that the date for putting the new wavelength plan into execution has again been postponed. It has not been postponed *one day*, and by the time this article is in print, a firm date will, in all probability, have been fixed. Before November is out, I feel sure, the new plan will be adopted.

The reason for this article is to impress upon all interested listeners the fact that postponement does not argue any reluctance on the part of anyone to adopt the plan; rather it means that we (by 'we' I mean all Europe) are determined to have at the back of our reorganization every possible technical facility to ensure the maximum of success for the plan.

Chief among the foundations upon which the stability of the plan depends is the international wavemeter. These wavemeters, designed by the combined efforts of the International Technical Committee, and worked out in detail by MM. Brillard and Divaire of the Belgian administration, have taken rather longer to make than was anticipated. In spite of the long hours these gentlemen have spent in 'chasing' the job through workshops, in calibrating it against accepted standards, still the usual irritating and unexpected delays have taken place, and this is the sole reason for postponement.

Sharing Wavelengths.

Some particulars of the wavemeter might be of interest to our readers. It will be recalled that the new plan bases itself upon a new idea of 'sharing' wavelengths. Theoretically, and to avoid the slightest 'heterodyne' between stations using the same wavelength, the accuracy of adjustment of individual stations should be of the order of 20 parts in a million. With the present development of the art, we have got the wavemeters accurate to 300 parts in a million. We have not gone to a greater accuracy, because in nine cases out of ten the arrangements in the station make it impossible for the station itself to be adjusted to a greater accuracy.

In working our own stations, we have in some cases been able to achieve an accuracy of 30 parts in a million by using an electrically maintained tuning-fork to govern the frequency.

Readers will be able to realize from the above figures that great technical preparations have been made, not least among them the provision of this international wavemeter, to ensure as far as possible the success of the new plan. It is not worth plunging into the new order of things without being assured that every reasonable step has been taken to bring about a better state of affairs.

Once more may I warn listeners that some dislocation is bound to occur, but that once they adapt themselves, we shall be well started on the straight road of progress. This change has got to take place if the future is to be assured, and we want everyone to co-operate, realizing that temporary inconvenience means future stability.

The address at the London Studio Service on Sunday, October 24, will be given by the Rev. Father Bernard Butler, S.J., of the Church of the Holy Name, Manchester. Father Butler is hoping to bring a special choir from Wimbledon for the occasion.

An appeal from London on behalf of the Royal London Ophthalmic Hospital, better known as Moorfields Eye Hospital, will be made on Sunday, October 24. Moorfields was one of the first hospitals to be equipped with wireless under the *Daily News* 'Wireless for Hospitals' Scheme. The appeal from Coventry the same evening will be on behalf of local hospital wireless funds.

Have Animals Intelligence?

By Professor J. Arthur Thomson.

[This is the second of the notable series of Talks on the 'Mind of Animals' which Professor Thomson, the famous biologist, is broadcasting to all Stations every Thursday evening from Aberdeen. These Talks will be published week by week in THE RADIO TIMES.]

HOW are we to avoid thinking too generously of animals like dogs, horses, and elephants? Mind is not a quality that we can test for, as we might for an acid or an alkali. The only scientific plan, apart from experiment, is to try to describe what we observe in as simple terms as possible. If we can adequately describe the animal's doings without any word like judgment or inference or idea or purpose, then there is not much mental aspect in that particular action.

From other facts, however, we may know that the animal is very affectionate or very trustworthy, and these qualities would also indicate mind. But each activity must be judged on its own merits, and we must try to be neither too generous nor too stingy. The animal has no general ideas, yet it is not an automatic machine.

The Power of Association.

We must allow a good deal for the animal's power of forming associations, that is to say connecting a particular sound or sight with a particular action or prospect.

Speaking from behind a screen, so as to exclude visual hints, Mr. Dixie Taylor said to his bull-terrier Jasper: "Go to the next room and bring me a paper lying on the floor." Jasper did this at once, and was only at fault when there were several objects in a row; for then he did not always bring the right one.

On the street Jasper was told to go and put his paw on an automobile, which was standing about a hundred yards away. This was at once done without mistake. But this puzzling precision of behaviour was the outcome of prolonged training, during which the dog had learned to associate certain sounds with particular performances.

This power of association-learning is doubtless of much importance in wild nature, for some young animals, such as otters, spend a good deal of time in mastering, with their mother's help, what might be called the alphabet of woodcraft—for instance, that one sound spells danger and another booty.

There was a setter that used to answer vocally with a sound like Don, when asked its name, and a sound like 'Hunger' when asked what ailed it, and so on through eight words, one for each year of his life. It sounded very impressive, till a visit from a psychologist revealed the fact that the ingenious owners had always put the dog through its catechism in the same order. When the first question put was: 'What ails you?' or 'What do you want?' he answered 'Don' instead of 'Hunger' or 'Cake.' This, of course, gave the show away.

Intelligence or Learning?

Sometimes the learning is much more subtle, and yet we hesitate to call it intelligence. Thus, Professor Yerkes soon taught his educable dancing mice to discriminate between alternative pathways which were differently lighted or coloured. If the mouse chose the one it found a clear passage direct to its nest; if it chose the other, it was punished by a mild electric shock and had to take a roundabout way home. The safe path was sometimes to the right, sometimes to the left: so position counted for nothing. In a short time the mice learned to choose right without mistake, and the interest of this is that it shows how mammals in wild nature may learn to discriminate between nuances of illumination or colour.

In some cases it is difficult to say what is learned and how. Thus rats, mice, and various other animals will learn to find their way to the centre

of a labyrinth or Hampton Court maze. In the course of time they make fewer and fewer wrong turnings, and eventually none. The power lasts for some days without further experience. They do not find their way by sight or scent; it is difficult to suppose that they form a mental picture of the maze, or that they master its secret as a boy might; there is probably some registration of the probable sequence of muscular movements.

So much, then, to suggest we must not take every piece of behaviour at its face value; but it is time to turn to instances of intelligence. Let us picture a Polar bear scooping the water in its great pool so that the floating lumps came within its reach as it stood on land; a dog adjusting its swimming across a tidal river according to the ebb or flow; the mares in a great flood bringing their foals to the top of a hillock in a field and holding them up in their midst.

Animals That Can Be Educated.

A dog, entrusted with a basket of eggs, poked it through the foot of a stile, ran back a few yards, took the stile at a bound, picked up the basket and went on its way. 'Yes,' said the narrator, 'he knew the eggs would break if he attempted to leap with the basket.' But this interpretation is at once unverifiable and unnecessary. The dog might have a general perception of the fit thing to do, without analysing it in detail as we might do.

Great dexterity is sometimes shown in getting out of puzzle-boxes where the latches and catches have to be opened in a certain order, but a higher note is struck, we think, when the Arctic fox discharges the trap and secures the bait without receiving any hurt.

To sum up; there is, first of all, evidence that common mammals have a groundwork of instinctive capacities, such as beavers show in cutting down a tree, or squirrels show in storing nuts, or harvest-mice show in making a nest. These are inborn powers of doing effective things and require no learning. In the second place there is no doubt as to their power of forming associations and of being educated, whether by their parents or by man.

The Elephant and His Tricks.

The elephant at the Belle Vue Gardens, Manchester, used to take a penny from the benevolent visitor, put it into the slot of an automatic machine, and get its biscuit. If it received only a halfpenny it would fling it back angrily. On the face of it, this looked clever; but every stage in the performance was a matter of careful training. The elephant had its trunk carefully guided to the machine, and it required two or three months of tuition before it learned to discriminate between the penny which worked and the halfpenny which did not.

On the other hand, in the third place, there is no doubt that mammals sometimes show a spice of judgment, a capacity for perceptual inference. This may mingle with the instinctive behaviour and with association-learning, and though we may not be able to disentangle it from the results of education, it perhaps finds its finest expression when the animals, like dogs and horses, work in co-operation with man, sharing his responsibilities. We see this when we watch the elephant helping the woodman, or the horse doing shunting work at a railway station, or the collie dog driving the sheep in a difficult place.

In all these cases we see judgment.

IMPORTANT TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

The Children's Corner

Your Share in the Programmes.

ON the wall of the office where the London and Daventry Children's Hour affairs are 'run,' is a chart which gives a lot of interesting facts about the letters sent in by listeners. We can see at a glance how many have arrived in a day or a month or a year. We can tell, to some extent, whether listeners seem more interested or less interested than they used to be. We know whether the appreciation (as compared with criticism) is increasing or decreasing, all of which is taken into account when 'programme building' is going on.

There is a book in which are entered all opinions, for or against, which are sent to us by listeners, concerning any single item in any programme. These, too, are carefully considered when we are making our plans.

There is also a book in which are put down all suggestions, together with a brief statement as to where they come from, whether they are tried out, and, if so, with what result. This book also helps a good deal when it comes to arranging things.

What share are you taking in all this?

Listeners can easily be divided into certain classes. Here are some of them—

1.—Busy-going, happy youngsters who like almost anything that rolls in out of the ether. (They do not grumble at all.)

2.—Children who study the programmes carefully, and pick out what they want to listen to. (Those who do this are generally sensible enough to realize that it is impossible for everything to please everybody, and they don't grumble much or often.)

3.—Children who do not study programmes, but listen on the 'hit and miss' principle at any odd time that is convenient. (There are lots who do this, and some of them sometimes grumble if they do not hear just the thing they want 'coming through' at just the moment that suits them.)

4.—Children whom it is very hard or even impossible to please. They know what they want and do not make allowances for what other people want. (This sort either grumbles steadily and talks as if we knew nothing, cared nothing and took no trouble, or it gives up the whole thing as a bad job.)

5.—Children who think that the proper thing to do is to talk patronizingly of the Children's Hour as something silly and only 'fit for kids.' (They'll be wiser by and by.)

6.—Children who like a good deal of the programmes, understand some of the difficulties, put up with things they do not like very much—for the sake of others that do, and take a definite share in trying to make the programmes better. (They realize that the programmes are *theirs*, not ours.)

Nobody knows how many children listen to our programmes, and there is no means of finding this out. The London and Daventry audience may number 50,000 or 250,000, and that is a tremendous lot of people to try to please. How would you like to have to choose a story book which would suit all of them—bearing in mind that some of them are only four and five years old, while some of them are fifteen and sixteen? How would your mother like to have to cook a pudding every day which would please every one of them?

That is pretty much what we have to do, and it is quite certain that it cannot be done. So what we try to do is to please the largest possible number for the greatest possible time. To do this properly, we need the opinions of those for whom the programmes are intended, and every single child-

listener can and should be helping us, especially Radio Circle members.

Since January, 1926, we have received an average of 330 letters of appreciation of London and Daventry Children's Hour for every one letter of criticism. That means that, so far as we have been given the opinions of our listeners, we have had 330 satisfied people for every dissatisfied one.

Unfortunately, we can't be content with that, and put ourselves on the back, because the opinions that we receive are very much fewer than those we do not receive, and we do a good deal of wondering about what the other people are doing and thinking. How many of them listen, and how often? If they do listen, do they enjoy the programmes or not? If they do not listen (because they are not getting what they want), why don't they write and tell us, and explain what they want, so that we can take their opinions into account when planning programmes?

The programmes (as we have already said) are



TWO CLEVER YOUNG MUSICIANS

Rene and Jim Dunlop have gained distinction in many Musical Festivals. They were highly recommended on their brilliant playing at the last Musical Festival in Glasgow. Rene and Jim are equally talented, and their numbers for two violins (unaccompanied) are always artistically rendered. They are regular visitors at the Glasgow Children's Hour.

yours, not ours. So long as there is nothing in them that is going to do you harm, we are quite willing to put in anything. We want to put in just what is wanted by the largest number. Are you using the privilege of taking a share in deciding what shall be done? If you are, 'carry on!'—you are helping a lot. If you are not, will you do so?

Leeds Radio Circle Magazine.

There can really be no excuse now for any child who has not got a Leeds Radio Circle Magazine, because Uncle Max has been talking about it for the last month or so. What we want you to do, however, is to subscribe. It only costs half a crown a year, for which a magazine will be sent post free every month, and don't forget that by becoming a subscriber you are also helping the Radio Fund.

We are still £150 short of the amount required to provide a cot in Kirkbymoorside Hospital. Uncle Hob is anxious to get the amount by July 8 next year.

Talks on Flying at Cardiff.

A series of fascinating talks on Aviation in all its aspects, a subject which will undoubtedly find great favour with all boys, is to be started at Cardiff during the Children's Hour. The first talk, which will be given at 5 p.m. on Friday, October 29, will deal more particularly with the great trade routes of the world.

Membership 10,000!

Our Goal by Christmas.

SOME of you will remember that the London and Daventry Radio Circle membership was 8,000 at the beginning of August, and it was proposed that we should try to increase it to 10,000 by the end of the present year. About 700 members have been added. As a rule, new names come in at the rate of about ten a day. To reach the very nice round number of 10,000 by December 31 we shall have to increase this average to about fifteen. Will members do what they can to help in this matter?

The Competition Winners' Cards, which have been spoken about several times in Radio Circle Talks and The Radio Times, are now well on the way. As some of you will remember, we asked members of the Circle to send in designs, and a good many of them did so. One idea was chosen from all those that we received, and this has been taken as the basis for the design that is finally approved. The cards ought to be ready for issue before very long.

In the last issue of The Radio Times we dealt in detail with the items in the programmes for next week. It may, however, be of interest to note that Mr. Gordon Bryan's piano solon on Thursday will include three 'animal' pieces: 'A Child Calling to the Cat,' 'The Monkey House at the Zoo,' 'Botten Row in Hyde Park.' Another item will be 'Musical Boxes from Different Countries.'

The Saturday musical 'play'—A Bit of Old London—will try to present a scene of 200 years or so ago. It will include certain famous songs and some of the 'Cries of London.'

At the moment of writing, our sixth collection of silver paper is ready to be taken away, and it is one of the best we have had! It is interesting and pleasing to see that the rate at which the silver paper is coming in is increasing, which means that more people are working, and more steadily. When one realizes that we have now been able to pay into the Children's Hospital Wireless Fund nearly £30 in a year from this source alone, it makes one feel that the effort is well worth while. We wonder if it is possible to do better yet? It will be, if you will all help as much as you possibly can.

POINTS FROM TALKS.

I SPEAK with confidence when I say that the plot-holder up and down the country is a real worker and collectively produces annually over ten million pounds' worth of foodstuffs, which if not obtained would mean a general rise in the cost of living.—Mr. F. D. Collins.

For its size the chicken should produce an egg at least as large as a golf ball, but in reality it is no larger than that of the common sparrow. The reason is obvious, namely, the small birds in whose nest the chicken deposits its eggs would not tolerate it for one moment if the egg of the intruder were so much larger than their own.—Mr. W. Percival Westell.

In these modern days, even with all the appliances of modern science, it is difficult to keep baths going for one hundred persons. Conceivably, then, what it must have been in the baths of Diocletian, where 1,900 persons were accommodated at once. All this mass of water was held in brick chambers, put together with lime and hair and lined with tiles. There are the remains of a set of these chambers, twenty-eight in number, covered with twenty-eight other chambers as a sort of first storey, and containing two millions and a quarter cubic feet, all heated by one furnace forming a basement.—J. Leighton Fowcett.

Story of the Orchestra.

By V. Hely-Hutchinson.—III.

SOMEONE—I believe it was Sir Henry Hadow—once described a bassoon as "a length of drain pipe with spoons and forks all over it." This description applies equally well to the appearance of all the wood-wind instruments, flute, oboe, clarinet, and bassoon. The principle of their mechanism is the same as that of a penny whistle: a column of air is passed through a tube and lengthened or shortened by opening holes in the side of the tube, by which means the pitch of the note is altered.

Besides this, if you finger the bottom note of a penny whistle and blow hard, the note an octave above is produced; and the same thing happens with the orchestral wood-wind instruments. (The clarinet, however, "overblows" an octave and a half above, as it is conical and not cylindrical in shape.) Higher notes still can be obtained on all these instruments by "cross-fingering." The wood-wind family, between them, cover almost the whole compass of the piano.

The difference in their tonal-qualities is due to the processes to which the air is subjected before it actually enters the tube. With the flute, nothing intervenes between the player's mouth and the tube, but the air is blown in sideways to secure a purer tone. With the clarinet, a reed is attached below the mouthpiece, and this, when set in vibration by the current of air, produces a rich and mellow sound. With the oboe and bassoon, which are really brothers, a double reed is held between the player's lips and the air is passed through it to the instrument.

In Haydn's time the usual maximum in use was two flutes, two oboes, two clarinets, and two bassoons, but nowadays four or even more of each are often used. Besides this, musical inventors have been busy for many years with variants of these instruments, and each now finds itself the head of a little clan. In the flute clan there is the piccolo, an instrument exactly half the size of a flute, and hence playing an octave higher; and the bass flute, which ought to be called alto flute, and plays a fourth below.

In the oboe clan there is the alto oboe, or English horn, an instrument of a pungent and melancholy quality; and the bass oboe, whose obtrusive tone has to be employed with the utmost caution. In the bassoon clan there is the double bassoon, playing an octave lower; it is useless as a solo instrument, but invaluable for producing certain grim and dramatic effects.

In the clarinet clan there is the little E flat clarinet, which can go up as high as the flute, and whose piercing quality is useful in filling up the treble; the *Como di Bassetto*, or alto clarinet; the bass clarinet, and the pedal clarinet.

The wood-wind instruments are the real "jam" of the orchestra. They are all versatile and can play anything from a slow, expressive tune to a bravura passage, while their tone qualities are so blended as to give the greatest possible euphony and variety. As a family their tone has no backbone; they cannot compete in loudness with the brass instruments, or the massed strings, but they lend a peculiar rich flavor to the orchestral tone in tutti passages, while as solo instruments from the orchestral point of view they are invaluable.

What Is Fair Crystal Range?

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with beauty. The Editorial address is Sunny Hill, Strand, London, W.C.2.)

AS a wireless enthusiast, I am fond of experimenting, and I should like to know whether there is any way of amplifying a crystal set so that I might receive from other stations besides Daventry.—**L. EDWARDS, Barrett Road, Widemarsh, Hereford.**

[At Hereford you are at a distance of fifty-two miles from Birmingham and approximately forty-two from Cardiff. In these circumstances it is not reasonable to expect reception on any other station than Daventry, which was erected by the B.B.C. for the purpose of bringing more listeners within range of the broadcast programmes. Fair crystal range on the B.B.C.'s Main Stations is considered to be twenty-five miles. On Relay Stations it is five miles only. Crystal reception, however, is often "fuzzy".]

Blondes Prefer Jazz.

I WONDER if the case of my canary, a beautiful singer, is unique. Just now he is very quiet, sitting up on his perch, as he is moulting badly, but directly I turn on my wireless—mine is not a loudspeaker, but headphones—he becomes very much excited, jumping up and down and singing and peeping out of his cage. The orchestra and jazz band excite him most—he does not seem to mind piano-playing. I venture to send three facts along to you, thinking you may like to put them on record.—(Miss) F. C. CRANBROOK, Cedars Road, Clapham, S.W.4.

Daventry Calling France.

HENK in France, I have noticed certain strange variations lately in the quality of the Daventry transmissions. The Studio performances, which a few months ago were of such a high standard, are now spoilt by an overdone "echo" effect, which gives the impression that one is listening to a concert in an empty hall. This seems all the more surprising, as some of the relays are really excellent: the Manchester, Cardiff, and Newcastle concerts, the New Gallery Kinema Orchestra, the Albert Sandler concerts, Alex. Fryer's Orchestra, the various Organ Recitals, the Hyde Park Bands, are well-nigh perfect, as are the Daventry morning concerts. At a time when the German stations and, to a smaller extent, Radio-Paris are improving the power and quality of their transmissions, we cannot but hope for a permanently perfect reception of Daventry and other British stations.—**L. CHARRIER (Principal), Collège de Saint-Louis, France.**

The Meaning of 'S.B.'

WHAT is the meaning of 'S.B.', which frequently occurs in *The Radio Times*?—**J. A. G. WENLOCK.**

[These are the initials of the words "Simultaneous Broadcast," and they are used when a programme is broadcast from the London Station and is at the same time transmitted over the Post Office Telephone Lines to some other station and simultaneously broadcast from there; it then appears in the programme of that station as "S.B. from London." For reasons of space, it is impossible to set out in full in *The Radio Times* the programmes of every station, hence the use wherever possible of the term "S.B. from London."—**EDITOR, The Radio Times.**]

The Challenge of the Wireless Church.

CANON ROWLAND GRANT'S article in your issue of September 24 is most interesting. In my opinion, the success of the B.B.C. religious services—and there is no doubt of their success, both from the point of interesting people and of making them think—is due to the simplicity of the service and to the personal touch that comes into the sermons of such preachers as the Vicar of St. Martin-in-the-Fields.—**CHAS. NORTHWAY, Harkesden, N.W.10.**

Owing to the heavy pressure on our space, A. Bennett Lloyd's column, "A Breath of Fresh Air," is unavoidably held over this week.



SIR ALAN COBHAM'S RETURN.

The scene on the Terrace of the House of Commons immediately after Sir Alan's return from his historic flight to Australia. Note the microphones on the table.

thous, certain German stations—notably Frankfurt and Hamburg, which are stated to be of 10 kilowatt—have occasionally been reported from London, Woking and elsewhere as being receivable on a crystal. Very much depends on the aerial, which should be as high as possible. Several circuits for making crystal sets more selective are given in the little book "Captain Eckersley Explains" (price 2s. through any bookstall or newsagent).—**EDITOR, The Radio Times.**

In the 'Never-Never Land.'

THE following extract from a letter received some little time ago from my nephew, who is at present engaged in surveying in North Queensland, may interest your readers. It was written in a survey camp 120 miles from the nearest township:

How is your wireless? The assistant here has a two-valve set that he made himself, and even here, all these miles out in the 'Never-Never Land,' we just throw the aerial over a tree-top and get Brisbane, Sydney, Melbourne, and Adelaide and now and then New Zealand! Not too bad?—**PAULINE D. TOWNSHED, Murray Road, Northwood, Middlesex.**

PROGRAMMES FOR SUNDAY (October 17)

ZLO LONDON. 365 M.

3.30 THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Council)
Directed by Flight-Lieut. J. AMERS, M.B.E.
Priests' War March from "Athalia" Mendelssohn
Cavaliers Raff

THE *Athalia* in question is the tragedy of Racine. Mendelssohn wrote music for a performance of it in Berlin just over eighty years ago. Most of the music is rarely heard now, but one extract from it, this War March of the Priests, has always been very popular.

GLYN EASTMAN (Baritone)

The Lazy Shepherd Henry
When Lights Go Rolling Round the Sky Ireland



The Rev. Prebendary CARLILE, who gives the address in the Church Army's Studio Service from London.

THE BAND

Fantasia, 'Le Cid' Massenet
HELEN HENSCHKE (Soprano)

Antonyllis Louis XIII
Il était un oiseau gris Massenet
Serenade de Tanello Massenet

THE BAND

Serenade Toselli
In the Mill Gillet
Hungarian Rhapsody, No. 1 Liszt

IN his Hungarian Rhapsodies (originally written as Pianosolo Pieces) Liszt paid proud homage to the national melodies of his native Hungary. The music of these ancient inhabitants of the country, the Magyars, was taken as raw material by the gypsies who came to Hungary from the East early in the fifteenth century. Melodic decoration and strong rhythmic stresses characterize the gypsy songs and dance-tunes.

The First Rhapsody begins with a dignified section (corresponding to the *Lassan* of the gypsies), containing two Main Tunes. The First is in a minor key, and the Second resembles the well-known Rakoczy March (with Berlioz's treatment of which most listeners are familiar).

Next comes a lively section in the style of the gypsies' *Friska* dances. The music works up in speed and brilliance, the First Main Tune occurring again and a fourth Tune appearing before the exciting finish of the work.

GLYN EASTMAN

The Bells of San Marino Ireland
Boys Jacobson
Corydon's Song Edmunds

THE BAND

Reminiscences of Weber arr. P. Godfrey

HELEN HENSCHKE

The Little Red Lark } (Irish Folk Songs)
The Glen of Kinnure }
Jock o' Hazeldean } (Scottish Folk Songs)
Leenie Lindsay }

THE BAND

Serenade Pignatelli
We Play at Soldiers Ellenberg
Tarentelle Napolitaine Barthelémy

5.15 LEBLIE FABER will give a selection from 'A DREAM OF THE MOON'

A Hindoo Love Story, translated from the original MS. by F. W. Bain

5.30-6.0 CHILDREN'S SERVICE

From St. John's Church, Smith Square. Address by Canon C. S. WOODWARD

6.0 RELIGIOUS SERVICE

Conducted by Prebendary CARLILE, Founder of the Church Army.
Unannounced Vestry Prayer, 'We Love the Place, O God'

Opening Hymn, announced by Prebendary CARLILE, 'Love Divine, All Loves Excelling' (A. and M., 520)

Short Prayers, led by Captain Brower (of Headquarters Staff)

Miss Selser and Chorus, 'Turn Your Eyes Upon Jesus' (especially for Young People's Day)

The Lord's Prayer and Creed

Chant, Psalm 23

Eight Favourite Texts from the Staff. Story by Captain HANSON (Senior Prison Evangelist)

Miss Selser—Solo and Chorus

Talk by Prebendary CARLILE on 'St. Francis Up to Date'

Captain Spicer (Social Evangelist)—Solo Hymn, 'O Love That Will Not Let Me Go' (the Headquarters Choir)

General Thanksgiving

Nunc Dimittis

Closing Prayer and Blessing by Rev. Captain Prior (Hon. Senior Evangelist)

Affidua Doxology

Final Sentences from Prebendary CARLILE

PREBENDARY CARLILE is best known in connection with the Church Army, which he founded in the alumni of Westminster in 1882, and of which he has been Hon. Chief Secretary ever since. He has written several books, including 'Baptism of Fire.'

8.55 The Week's Good Cause: Appeal on behalf of the Professional Classes' Aid Council by Dame MADGE KENDAL, D.H.E.

THE Professional Classes' Aid Council was started as the 'Professional Classes' War Relief Council' in October, 1914, and did good work during the war. In 1920, when it became apparent that post-war conditions would entail much hardship and suffering, it was made into a permanent organization to help the 'New Poor.' Its work includes the education of children, training of adults, maintenance in time of illness or in other exceptional circumstances, and the provision of clothes.

Dame Madge Kendal, who makes the appeal, is better known as Mrs. Kendal, the famous actress. Coming of a theatrical family, she first acted at the old Marylebone Theatre, and later made her debut in the West End by playing Ophelia at the Haymarket in 1865. Between that time and her retirement from the stage in 1908 she acted in many notable plays and with many celebrated actors, including E. A. Sothern and Beerbohm Tree.

Subscriptions may be sent to the Professional Classes' Aid Council at 251, Brompton Road, S.W.3.

9.0 WEATHER FORECAST: GENERAL NEWS BULLETIN: LOCAL ANNOUNCEMENTS

9.15 CROPIN

Died October 17, 1849

THE CASANO OCTET

Selection of Waltzes

JAN SMETTERLIN

Barcarolle, Op. 60

Studies, Op. 25, No. 3, and Op. 10, No. 2

Ballade in A Flat, Op. 47

THE CASANO OCTET

Prelude, Op. 28, No. 17

Polonaise, Op. 40, No. 1

9.50 BALLAD CONCERT

THE CASANO OCTET

Minuet, 'Benedictus' Handel

CAROLINE HATCHARD

O Had I John's Lyre Handel

She Wanders Down the Mountain Side Gley



Canon C. S. WOODWARD,

who gives the address in the London Children's Service this evening between 5.30 and 6.0.

JAN SMETTERLIN

Triana Albaniz

OCTET

Selection from 'Orfeo' Verdi

CAROLINE HATCHARD

Nymphs and Shepherds Purcell

Who is Sylvia? Schubert

OCTET

Love Death from Tristan Wagner

10.35 (app.) EPIDORUS

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.35-6.0-8.0-9.10 (app.) S.B. from London

9.10 Shipping Forecast

9.15-10.35 S.B. from London

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PROGRAMMES FOR SUNDAY (October 17)

5IT BIRMINGHAM 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

Overture to 'Coriolanus' Beethoven

MARY ARBOIT (Solo Pianoforte)

Second Pianoforte Concerto and Orchestra in C Minor, Op. 18 Rachmaninoff

ETHEL FENTON (Contralto)

The May Night

Supplic Ode

Lullaby

ORCHESTRA

The 'London' Symphony Haydn

MARY ARBOIT

La Maja et le Rougnol Grandos

Concert Study in D Flat Liszt

ETHEL FENTON

Over the Moor Liddle

Kisses Cox

The Heart Worships Hall

In Primrose Rehder

Love Went A-tiding Bridge

ORCHESTRA

Suite, 'Three Slavonian Dances' Elgar

SOME years ago Sir Edward Elgar spent a holiday in Bavaria, and gave expression to his memories of that holiday in a Suite for Chorus and Orchestra, which he called *From the Bavarian Highlands*. Later he made an orchestral arrangement of three Dances from the Suite.

The FIRST is just a gay Dance. The SECOND is a Lullaby. The THIRD is called *The Marksmen*, and shows us a lively scene of a village shooting match.

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

Hymn, 'Ye Holy Angels Bright' (English Hymnal, No. 517)

Reading

Anthem, 'Rejoice in the Lord' Elvey

Address by Rev. F. W. MERRILL (of Sutton Coldfield Congregational Church)

Hymn, 'Through All the Changing Scenes of Life' (English Hymnal, No. 502)

8.55 The Week's Good Cause: 'The Aims of the Church of England Men's Society,' by the Rev. S. D. MORRIS

9.0-10.35 app. S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.30-6.0 } S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.30 ORCHESTRAL AND CHORAL CONCERT

THE STATION ORCHESTRA: Conductor, WARWICK BRATHWAITE

Overture to 'Mazurka' Auber

2.40 THE ROYAL WALES GLASSMEN (Dr. Bowen's)

Part-Song, 'Song of the Volga Boatmen' Bartok

NORMAN JONES (Baritone)

The Star J. H. Rogers

Tom Davies (Tenor) and Choir

Darkey's Lament Dr. Bowen

CHOIR

Part-Song, 'The Cluck' Andrews

3.52 ORCHESTRA

First and Third Movements from the Pastoral Symphony Beethoven

THIS particular Symphony enters into every argument on 'Programme Music' or 'Absolute Music'—two technical terms which may be broadly defined thus: 'Programme Music' is music which is avowedly written on some literary or pictorial basis (that is, on a 'programme' of ideas outside music); 'Absolute Music' is music which has no basis exterior to itself—music pure and simple.

When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) 'more expression of feeling than painting.' Listeners may find interest in deciding for themselves how far this is true.

I. Awakening of Joyful Feelings on Arrival in the Country.



Miss HELEN HENSCHEL.

the daughter of Sir George Henschel, the famous musician, gives a recital this afternoon from the London Studio.

(Quick, but not too quick). The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First Movement form: two Main Tunes are given out in the Exposition, worked upon in the Development section, and repeated in the Recapitulation.

The First Main Tune is very simple. A short phrase is played by Strings, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in Clarinets and Bassoons, answered by a rising phrase (derived from the First Main Tune) in First Violins. These two answering phrases are both repeated three times, then the Violins lead into the Second Main Tune. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which First Violins start, and another (in slower notes) played with it and below it by Cellos.

Note how, when First Violin and Cello have finished these little Tunes, each takes up the other's. Then the Flute enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken and are very straightforward.

The Coda (or 'tail-piece') is long, but contains nothing new. It merely brings the movement to a satisfying close.

III. A Village Festival.

(Quick). This is practically a country dance, German, of course, not English, though the first phrase is curiously like an Irish jig. The village band is at times clearly harked, with its typical *doh-ah-doh* lines.

4.15 CHOIR

Part-song, 'Baby Lou' S. M. Powell

HERBERT TUNE (Tenor)

Neapolitan Nights Zmarich

CHOIR

Part-Song, 'The Way of the World' Hutch

4.28 ORCHESTRA

A Celtic Idyll Hunt

4.35 CHOIR

Spanish Melody, 'Jannita' Dr. Bowen

TOM PRITCHARD (Bass)

The Hills of the Sea A. Solomon

FRANK JONES and CHOIR

Part-Song, 'Lassie of Mine' Walk

CHOIR

Part-Song, 'Hymn Mown Head' (Sleep Thy Last Sleep) J. Thomas, Duellist

4.45 ORCHESTRA

Reminiscences of Wales arr. Godfrey

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

THE CHOIR OF MOUNT TABOR PRIMITIVE METHODIST CHURCH

Hymn, 'Love Divine' (Tune, 'Favan') (P.M. Hymnal, No. 385) C. Wesley

A Short Reading from the Scriptures

Anthem: 'When I Survey the Wondrous Cross' David Jones

Religious Address by Rev. J. T. Egan

Hymn, 'O Jesus, I Have Promised' (Tune, 'Rutherford') (P.M. Hymnal, No. 414)

8.55-10.35 app. S.B. from London (9.10 Local News)

10.25 app.-11.5 app. THE SILENT FELLOWSHIP

2ZY MANCHESTER. 378 M.

3.30 PEACE AND GOODWILL

THE STATION AUGMENTED ORCHESTRA: Conductor, T. H. MORRISON

Symphony from the 'Hymn of Praise'

Mendelssohn

THE *Hymn of Praise*, originally called a 'Symphony-Cantata,' was written in 1839-40 to celebrate the fourth centenary of the invention of printing by Gutenberg.

The composer described it as 'not a little Oratorio... its plan being not dramatic but merely lyrical. It... consists of an instrumental Symphony of three Movements, which leads to a great chorus, to which twelve (later altered to ten) other vocal pieces, solos and choruses succeed.'

The work is bound together by the recurrence of its opening melody, as a kind of 'motif,' both in the first two Movements of the Symphony and in the opening and closing choruses.

The Symphony which precedes the choral part of the work is in three Movements.

PROGRAMMES FOR SUNDAY (October 17)

STRING ORCHESTRA
 Andante Cantabile *Tchikowsky*
GWLADYS NAISH (Soprano)
 Cradle Song *Alicia Needham*
 The Valley (The Valley of Dreams)
 Night in the Valley .. *Vincent Thomas*
 God's Garden *Frank Lambert*
ORCHESTRA
 Pastoral Symphony (The Messiah) *Händel*
PARRY JONES (Tenor)
 Silent Noon *Vaughan Williams*
 Requiescat *Butterworth*
 Prayer to Our Lady *Ford*
ORCHESTRA
 Judex from Mors et Vita ('Death and Life')
Gounod

DEATH AND LIFE is one of a trilogy of oratorios. In *Judex* Gounod paints an impressive picture of the Last Judgment.

GWLADYS NAISH
 How Beautiful Are the Feet (The Messiah)
 Rejoice Greatly, O Daughter of Zion *Händel*

PARRY JONES
 The Cloths of Heaven *Dunhill*
 Lullaby *Boughton*
 In the Dawn *Kiger*
ORCHESTRA
 Selection, 'The Messiah' *Händel*

8.15-9.0 S.B. from London

9.0 RELIGIOUS SERVICE FROM THE STUDIO.
 Sacred Music by THE STATION QUARTET

8.15 Hymn, 'O Day of Rest and Gladness' (A. and M., No. 36)
 Bible Reading, Hebrews 10, verses 10-25
 Anthem: 'Lord, I Have Loved' *Tortones*
 Religious Address: Rev. J. Lightfoot, M.A., Rector of St. Mary's, Crumpeall
 Hymn, 'Saviour Again To Thy Dear Name' (A. and M., No. 31)

8.45 app. Sacred Music by THE STATION QUARTET

8.55 S.B. from London

9.10 Local News.

9.15 BAND AND VIOLIN

WINDGATE'S TEMPERANCE BAND: Conductor, H. Moss
 March, 'Dreadnought' *Rimmer*
 Overture, 'A Midsummer Night's Dream' *Keightley*

ALFRED BARKER (Solo Violin)
 Two Spanish Tunes:
 La Gitana *Kreisler*
 Malagueña *Sarasate*

BAND
 Cornet Solo, 'Pandora' *Denare*
 (Soloist: E. FARRINGTON)
 Selection of Tchaikovsky's Works .., arr. Rimmer

ALFRED BARKER
 On Wings of Song *Mendelssohn-Achorn*
 Vale in A *Bruckner-Hochstein*

BAND
 Suite, Incidental Music from 'The Merchant of Venice' *Russo*
 Prelude; Intermezzo; 'Partia'; Oriental March
 Hymn, 'Abide With Me'

10.30 Close down

6KH HULL 335 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

Conducted by Rev. Dr. G. J. JORDAN, Assisted by the Choir of St. Thomas' Church, Campbell Square. Organist and Choirmaster: ARTHUR NEWTON. Relayed from HOLY TRINITY CHURCH.
 Hymn, 'Lead, Kindly Light' (Tune: 'Sandon') (A. and M., No. 268)

Prayers
 Psalm 101, 'My Song Shall be of Mercy and Judgment; Unto Thee, O Lord, Will I Sing' (Lesson, St. John 14, Verses 15-27 (inc.))
 Anthem: 'Send Out Thy Light' *Gounod*
 Address by Rev. Dr. G. J. JORDAN
 Hymn, 'Jesus, the Very Thought of Thee' (A. and M., No. 178)
 Prayers
 Blessing

9.0-10.35 app. S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 321 M. & 210 M.

1.55 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Queen Street Congregational Church, Leeds



Miss GWLADYS NAISH.

soprano, one of the most popular of broadcast singers, will be heard from Manchester at 3.30.

Choir of Trinity Wesleyan Church

Hymn, 'Our Best Redeemer'

Prayer

Anthem, 'Evening Hymn' ... *Balfour Gardiner*

Scripture Reading

Solo: Miss GLADYS BRAY, 'The Knight of Bethlehem'

Address by the Rev. ARTHUR S. LYNN

Hymn, 'Jesus, Lover of My Soul'

8.55-10.35 app. S.B. from London (9.10 Local News)

6LV LIVERPOOL 331 M.

3.30-6.0 S.B. from London

8.0 THE BELLS of St. Luke's Church, Bold Street, rung by the St. Nicholas' Church Bellingers

8.15 RELIGIOUS SERVICE

In the Studio

Address by Rev. LAWRENCE REDFERN, Minister of Ullet Road Unitarian Church. Music by the Church Choir, directed by Dr. JAMES WALLACE

9.0-10.25 app. S.B. from London (9.10 Local News)

NOTTINGHAM. 326 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

In the Studio

Hymn, 'Dear Lord and Father of Mankind'

Prayer

Scripture Lesson

Anthem: 'Thou Wilt Keep Him in Perfect Peace' *C. Lee Williams*

Address: Rev. J. A. STUART (Derby Road Baptist Church)

Hymn, 'Abide With Me'

Benediction

Vesper, 'Sleep, Quietly Sleep'

8.55-10.35 app. S.B. from London (9.10 Local News)

5PY PLYMOUTH. 338 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from George Street Baptist Church

Hymn, 'Come, Thou Fount of Every Blessing' (B. C. H., No. 438)

Invocation and Lord's Prayer

Magnificat (B. C. H.)

Scripture Lesson

Anthem

Prayers

Hymn, 'We Bless Thee For Thy Peace, O God' (B. C. H., No. 275)

Address by the Rev. J. PHILLIP ROGERS, Minister of Sherwell Congregational Church

Hymn, 'Saviour, Again To Thy Dear Name' (B. C. H., No. 600)

Benediction

9.0-10.35 app. S.B. from London (9.10 Local News)

6FL SHEFFIELD. 306 M.

3.30-6.0 S.B. from London

8.15 CHILDREN'S SUNDAY

(Under the auspices of the National Society for the Prevention of Cruelty to Children, Principal Speaker: Mr. W. J. ELLIOTT, Assistant Director of the N.S.P.C.C. Relayed from the Empire Theatre.)

9.0-10.35 app. S.B. from London (9.10 Local News)

6ST STOKE 301 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

Conducted by Rev. G. A. ANSON FIRTH, Vicar of Goldenhill

9.0-10.35 app. S.B. from London (9.10 Local News)

5SX SWANSEA. 482 M.

3.30 S.B. from Cardiff

5.15-6.0 S.B. from London

8.0 S.B. from London

9.10 Local News

9.15 S.B. from London

10.35 app.-11.5 app. THE SILENT FELLOWSHIP, S.B. from Cardiff

(Condensed Northern Programmes for Sunday, October 17, will be found on page 174.)

PROGRAMMES FOR MONDAY (October 18)

2LO LONDON. 365 M.

10 20 TIME SIGNAL, GREENWICH. LUSC.
Time Music from the Holborn Restaurant.

2:30 BROADCAST TO SCHOOLS MR. E. KAY
ROBINSON, 'Fishes Which Fight'

30 DEDICATION OF THE LIVERPOOL
CATHEDRAL ORGAN. *S.S. from Liverpool*

It is the greatest enterprise in ecclesiastical architecture that have been embarked upon in this country since the Reformation. Designed in 1904 by Sir Giles Gilbert Scott, then a young

the eastern part was dedicated last year. The church, which has now been the church of the largest country, and there is only one larger in existence in the world.

6.0 LIST OF H.M. ROYAL AIR FORCE
1914. Holland Park Bunk. (By permission of
the Air Council.) Director of Music, Flight
Lieut. J. AMERS, M.I.C.

6.40 Talk by the Wireless League

7.9 TIME SIGNAL. BIG BEN: WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

710 M. T. HED & A. E. DEGEN, JR.

7.29 Musical Interlude

740 Right Rev the Bishop of Liverpool
'Good Citizenship.' S.S. from Liverpool

80 EASTHOPE MARTIN
(Died October 18, 1925)

KATE WINTER (Soprano)
HERBERT HETNER (Baritone)
ANNE GOURDET (Solo Violon)

בא: יד ירו: א. ז. ז.

1. M)
2.)
3.)

KATE WINTER
Midsummer Eve } Poems by Helen Taylor
And for You

ANNE
An Old Time Tune

Morning Song

KATH WINTER and HERBERT HYMAN
Who Goes A Walking? Poem by Her 1947

HENRY BEYER and Orchestra

Hatfield Halls } ... Passes by H ...
Come to the Fair

Evening



2. 11. 1950 5. 11. 1950 5. 11. 1950

THE LIVERPOOL CATHEDRAL ORGAN

The major organ of the Liverpool Cathedral will be formally opened and dedicated by the Bishop of Liverpool (whose photograph appears on the left) today at 3 o'clock. This splendid instrument, erected at the highest point of which an art of organ building has yet attained, is possessed by an amazing range and variety of tone, the quality of which listeners will soon be able to hear at this service. The number and variety of the notes and registers are opportunities of colouring possessed by no other organ in existence, while the low stops, though grand and impressive, never become overpowering. The donor of the organ was Mrs J. Harrowood, a lady who was married by the famous firm of Henry Willis and Sons of London and Liverpool. The photograph on the left is of Mr H. Cecil Curd, the Cathedral organist who is playing in the Dedication Service today, and is also giving a special recital on Saturday afternoon at 3 o'clock.

The Duke of York and the Duke of Albany were the two main figures of the Yorkist cause. The Duke of York was the son of Edward III and the Duke of Albany was the son of Robert I. They were both powerful and ambitious men who sought to claim the throne of England. The Duke of York was the first to claim the throne in 1455, but he was defeated at the Battle of Tewkesbury in 1471. The Duke of Albany was the last to claim the throne in 1489, but he was defeated at the Battle of Tewkesbury in 1471.

10 TIME SIGNAL (DEFENSE)
 11 BY LANCE BAYD from the Royal
 12 A LANCE BAYD

15 Mr. A. W. P. Cassinger, 'Makers of Modern
 Fiction: Theirs

136 THE R.A.C. DANCE BAND from the Royal

15 THE ~~REPUBLIC~~ H. R. 1000

7. *re go (found)*. Stories of King Arthur +

THE WINNERS ORCHESTRA (page 4)
J. S. Vassell

EASTON DE MARTIN was born in Ireland
 in 1853. He is a native of Ireland,
 in the County of Mayo, and was one of the
 Organ of the Irish National League. Later
 he went to the United States, and is now
 Organ of the

[illegible]

KATE WINTER and Orchestra	
Who Goes By?	Prison Song
A Poet's Life	It's a Mystery
So, No More of the	

ALICE COOPER and Plans

90 VARIETY
MOUNTAIN HAY, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559,

930 Master of Agriculture

945 CONTEMPORARY IN THE COMPOSERS AND
1000 13

John Lawrence Andrew Wm Brooks Kings-
ley A. C. Subo. *carolinensis*

John L. ANDREW was born at Bowdon, N.
Carolina in 1849. He was a student
in West Virginia and served in the
Confederate Army. He is a member of the

The adjective "rugged" is commonly used in

indeed, his Piano pieces) have far more of the quality of definite charm.

PROGRAMMES FOR MONDAY (October 18)

[illegible]

April is another pleasant mood-piece, *Saba Ferezeena* begins with a rhythm marked $\dot{q} = \dot{2} \quad \dot{a} = \dot{4} \quad \dot{a} = \dot{4} \quad \dot{a} = \dot{4}$ foreign quarters amongst happy children, dan-

100 TIME SIGNAL, GREENWICH. WEATHER FOR
CAST, SECOND GENERAL NEWS BULLETIN
Local Announcements

10.15 11.0 **'THE PIPER'**
A Lyric Drama in One Act suggested by and
adapted upon Browning's 'Pied Piper of Ham-
elin' by Robert Browning

Fragezeichen :

The Piper	KINGSLEY LANE
A Lame Boy	DORIS VANE
The Mayor of Hamelin	W. LEWIS
The Town Clerk	JOHN F. LEWIS
The Boy's Mother	JOHN F. LEWIS
The Corporation, Townsfolk (Children, etc.)	JOHN F. LEWIS

THE WIRELESS CHOIR and SYMPHONY ORCHESTRA:
Conducted by HERBERT FARRERS

51T BIRMINGHAM. 479 M.

345 *Free Spins on Wednesday*[illegible]

51 THE CHALLENGER'S HOUR

6.0 1. The purpose of this document is to provide a summary of the findings of the study.

640 SB fr. in London

7.48 *S. B. from Liverpool*

[illegible]

9.4.11.8 S.R. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

345 AFTERNOON TALK, MARIAN MACKAY
Singer, "Into Umbra"

4.9 Tea-Time Music by F. G. BARNUM'S ORCHESTRA,
played from W. H. Smith and Son's Restaurant,
The Square

WALDEUFEL spent some years in a piano factory, and later became Pianist to the Emperor.

9.0 11.0 S_x f_{max} L_n 10.10 t_{max} N_{ref}

SWA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

315 **BAIRD** **LET TO SCHOOLS: Mr C H BAIRD,**
THE MGR **CITIZEN** **in a Mansel M...**

2.40 AN ORCHESTRAL CONCERT

THE STATE OF TEXAS,)
COUNTY OF DALLAS,)
ss: I, the undersigned, Judge of the Probate Court for and in said County of Dallas, do hereby certify that the foregoing is a true and correct copy of the will of the within and last named testator, as the same appears from the records of said Court.

Mardi, The Phantom Brigade	Myddleton
Sund., Wren Nile Waters Flow	Amin
Weds., Madame Pompadour	Fab
Thurs., The Phantom	Myddleton
Friday, The Phantom	Myddleton



SIXTH The Market Place of Hamelin,
in the centre, the East end of the Great
Hall - on the right the Pew Hall.
The church possesses a number of fine lay-
ette and great monuments; the altar monument set
a minute during the 'Intermezzo' to indicate
the lapse of time.

PERIOD XV Century. The Piper's costumes 100
years earlier.

But God has a few of us whom He whispers
in the ear
The rest may reason and welcome! 'tis
we insensates know!

Grand March, "Tannhäuser" Wagner
Waltz, "Southern Nights" Anelli
Excerpts from "The Marriage of Figaro" Mozart

The Working Marriage Plot 100
Fox-trail, Gilt-edged Marriage 100
Parade To The Separated Pieces 100
Song, Love, Here's My Heart! 100
Selection: "On With the Dance" 100

5.15 THE CHILDREN'S HOUR

6.0 ΔB from L -system

7.40 $\wedge B \int_{\text{top}} L \text{ on } \text{bottom}$

8.0 A POPULAR ORCHESTRAL HOUR
THE WINKLEMAN ORCHESTRA: Conducted by
10.1 W. A. FEATHERSTONE

Overture to 'Mariana' Wallace
 Yalse, Pomona' H. H. H.
 Four Indian Love Lyrics Woodford
 Overture, 'H.M.S. Pinafore' Sullivan
 Solo and Chor. 'Mariana' Ball
 Inter. 'The New Maxima' H. H. H.

SUFFERING, &c. &c. The American music
 of the 19th century. The following is a
 chronicle of a whaler, mutiny, capture by ferocious
 savages. All these were among the lively
 experiences of William Vincent Wallace, the Irish
 composer of *Marianna*. He is not to be confused,
 by the way, with the William Wallace of our own
 times, composer of the *Freebooter Songs*, etc.
 This William Wallace was born in 1814, and died
 in 1846. He was a man of many
 other things, half a dozen Operas, but *Marianna*
 was the only really successful one, and it has
 indeed, easily made up for the rest as far as
 popularity goes.

Selection from "Tom Jones", German
Spanish Patrol Wachs
Characteristics Suite, "Yankiana", Thurbon
Mar. Fane no. 1, Meis

THE play, *Rug Hiss*, which Mendelssohn describes as "inconceivably contemptible" was to be performed for the benefit of the Theatrical Pension Fund. Mendelssohn's name was wanted as a draw for the public, but was the overture for the occasion, but he refused to write a "Pension Fund" overture. The "Blind" who were going to the performance expected a "Pension Fund" overture. In the end, a "Pension Fund" overture was written by Mendelssohn, but it was not the "Pension Fund" overture which he wrote, but a "Pension Fund" overture which he wrote in two days. For the next performance, he would call it the "Overture to the Theatrical Pension Fund." Later, he revised the work, and it is the ~~present~~ ~~present~~ has become the standard version.

1. The first is the statement of two main
Temes (sometimes also, as here, of subordi-
nates), their Development and Recapitulation.

The opening consists of the alternation of two phrases: (a) consisting of slow, solemn chords on Woodward and Brass, (b) of soft, rapid, detached notes on Strings. (b) is an anticipation of the First Main Tune (very quick) which presently enters, starting in Strings and Flute. The volume of tone gradually increases to a climax. This leads to a recurrence of the Woodward and Brass phrase (a), which provides the Second Main Tune, that starts with a very soft series of detached notes in Strings. It is repeated and continued, Clarinets, Bassoons, and Cellos doubling the Tune as a sonorous, sustained unison melody.

A few other tunes appear, but these are the outstanding features.

PROGRAMMES FOR MONDAY (October 18)

4.45 **WELSH ANTHEM OF THE AMERICAN DEPARTURE OF INDEPENDENCE**

5.0 **Light Music**

5.15 **For the Children**

6.0 **Light Music**

6.15 **R.P. from London**

7.45 **S.B. from Liverpool**

8.0 **Light Music**

A Recital by FRANK TITTERTON (Tenor)

Part I.

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

8.15 **AN ORCHESTRAL INTERLUDE**

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

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Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

22Y **MANCHESTER.** 378 M

3.25 **Light Music**

F.R.C.B. 'South Australia—Garden and Desert'

3.45 **Light Music**

An Evening Love Lull..... Kennedy Fraser

The Leaves and the Wind..... Francis Leoni

4.0 **Light Music**

Light Music

5.0 **Afternoon Topics**

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

from the Hotel Majestic, St. Anne's-on-the-Sea

7.0 **S.B. from London**

7.40 **S.B. from Liverpool**

8.0 **A TOKEN TO CAMBRIA**

Related to DAVENBY

THE STATION AUGMENTED ORCHESTRA.

Director, T. H. MORRISON

Down y Pentref (The Exile)..... Wynne Williams

Welsh Shepherd's Dance..... Wynne Williams

Yr Allod (The Old)..... Wynne Williams

Mae'n Llond y Nododd (He)..... Wynne Williams

Fills the Heaven..... Wynne Williams

W. S. GWYNNE WILLIAMS (Solo Pianoforte)

Down y Ddwy Wyddanes..... Wynne Williams

Milwyr Brychan (Little Soldiers)..... Wynne Williams

Pridwgan y Fawr Fawr (Little)..... Wynne Williams

Mother's Lullaby..... Wynne Williams

ORCHESTRA

Interlude on an Original Melody for Trumpet..... Loughan Thomas

Harps and Strings..... Loughan Thomas

DR. VAUGHAN THOMAS (born in 1873) is

well known all over Wales, not only as

one of the leading contemporary Welsh composers,

but in many other capacities as Lecturer,

Adjunct, Conductor and Inspector in Music

under the Central Welsh Board.

GWYNNE WILLIAMS

Ym Mhant-y-pydd mae 'Nghis'..... Wynne Williams

riad (In Yonder Cottage)..... Wynne Williams

Dwelling (Welsh Folk Song)..... Wynne Williams

Tylwyth Teg (Fairies)..... Wynne Williams

Tolwyn Fud (The Silent Harp)..... Wynne Williams

W. S. GWYNNE WILLIAMS

Two Welsh Minstrels..... Wynne Williams

Gwyn y Tylwyth Teg (In Fairy Land),..... Wynne Williams

Scintwar..... Wynne Williams

ORCHESTRA

Moria Rhuddlan (Rhuddlan Marsh)..... Morfyll Owen

THE composer of this work was a brilliant

student at the Royal College of Music.

She produced some beautiful songs and one or

two orchestral pieces which gave high promise

for the future, and her early death deprived

6KH **HULL.** 335 M.

11.30 **Light Music**

3.15 **Light Music**

4.0 **Light Music**

4.15 **FIELD'S OCTAGON QUARTET, directed by J. H.**

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.30 **S.B. from London**

6.40 **S.B. from Liverpool**

7.0 **S.B. from London**

7.40 **S.B. from Liverpool**

8.0 **S.B. from London (10.10 Local News)**

21S **LEEDS-BRADFORD.** 321 M & 310 M

4.0 **Light Music**

5.0 **Light Music**

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.30 **S.B. from London**

7.40 **S.B. from Liverpool**

8.0 **S.B. from London (10.10 Local News)**

6LV **LIVERPOOL.** 331 M.

Special Civic Week Programme.

3.0 **DEDICATION SERVICE OF THE**

LIVERPOOL CATHEDRAL ORGAN

(Conducted by Right Rev. the Lord Bishop of

Liverpool)

Organist: H. GOSWOLD, MURDOCH.

4.30 **Patrizov and his Orchestra from the Futurist**

Cinema

5.0 **AFTERNOON TOPICS: Mr. GEORGE SRAW, Chief**

Librarian of Liverpool: 'Liverpool Public

Libraries'

5.15 **THE CHILDREN'S HOUR**

6.0 **DANCE MUSIC by the Piccadilly Dance**

Orchestra, directed by Julian Vadey. Related

from the Edinburgh Cafe Ballroom

6.30 **THE HOTEL MAJESTIC 'CELEBRITY'**

ORCHESTRA. S.B. from Manchester

7.0 **S.B. from London**

7.40 **Civic Week Talk by the Bishop of Liver-**

pool: 'Good Citizenship'

8.0 **'LIVERPOOL CALLING!'**

A New Radio Review written and presented by

HOWARD P. GEM

Featuring:

GLOOM, a Reading Drama after Gellert

TEA FOR THREE, a Nightmare of 1938, and

COURTESY BY PROXY, after Joel Soudor

Cast includes:

TOMMY HANCOCK, JOAN MCGRAW, BARBARA

CLARK, MRS. HANCOCK, MRS. MCGRAW, MRS.

MRS. HANCOCK, MRS. MCGRAW, MRS. MCGRAW,

MRS. HANCOCK, MRS. MCGRAW, MRS. MCGRAW,

MRS. HANCOCK, MRS. MCGRAW, MRS. MCGRAW,

9.0 11.0 **S.B. from London (10.10 Local News)**

9.0 11.0 **S.B. from London (10.10 Local News)**

9.30 11.0 **S.B. from London (10.10 Local News)**

PROGRAMMES FOR MONDAY (October 18)

5NG NOTTINGHAM. 326 M.

- 3 20 The Story of the ...
- 3 45 The ... Orchestra: Conductor, Frederick Burtonley
- 4 45 Music and Afternoon Topics. Miss DUTTON. The Equipment and Training of the ...
- 5 15 The Children's Hour
- 6 15 Musical Interlude. Miss ...
- 6 50 S.B. from London
- 7 40 S.B. from Liverpool
- 8 0 11 0 S.B. from London. (10.10 Local News)

5PY PLYMOUTH. 338 M.

- 11 0 12 0 ... and his Quartet, relayed from ...
- 3 30 ... relayed from ...
- Three Dances ...
- Selection of the Works ...

4.0 AFTERNOON TOPICS. Miss MARGARET KENNEDY

- 4 15 ... from the ROYAL ...
- Canzonetta from ...
- An Indian Love Call ...
- Santa, An Evening in Toledo ...
- Goodnight ...
- Waters of Perikoman ...
- Selection of Tchaikovsky's Works ...

5.15 THE CHILDREN'S HOUR

6.0 Madame Sara Williams, The Popular Piano Queen

6.30 S.B. from London

7.40 S.B. from Liverpool

8.0 11.0 S.B. from London. (10.10 Local News)

6FL SHEFFIELD. 306 M.

11 30 12 30 ...

3.25 BROADCAST TO SCHOOLS. Mr. DOUGLAS ANDREWS, A.R.C.A.: Art and You' (2).

4.0 Afternoon Topics

4.15 Orchestra relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.40 Wireless League (Talk Yorkshire Area) M. ANN DAVIS and MR. WALTER BASTING have a chat

7.0 S.B. from London

7.40 S.B. from Liverpool

8.0 11.0 S.B. from London. (10.10 Local News)

6ST STOKE. 301 M.

4.0 THE CAPITAL TREATIE ORCHESTRA, directed by 'Rondello'

5.0 AFTERNOON TOPICS: 'Mr. Prattler Again,' by the Rev. S. C. STEVENS

5.15 THE CHILDREN'S HOUR

6.0 ...

6.30 S.B. from London

7.40 S.B. from Liverpool

8.0 11.0 S.B. from London. (10.10 Local News)

5SX SWANSEA. 482 M.

4.0 The Castle Choir—Orchestra and Organ Music, relayed from ...

5.0 ...

5.15 THE CHILDREN'S HOUR

6.0 OSWALD BREXTON (Baritone)

1 ...

... O'Brien in ...

... and ...

... Improvisations by T. D. JONES

6.30 S.B. from London

7.40 S.B. from Liverpool

8.0 S.B. from Cardiff

9.0 11.0 S.B. from London. (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 404 M.

3.30 ...

4.15 ...

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6.10 ...

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11.42 ...

11.48 ...

11.54 ...

12.0 ...

12.06 ...

12.12 ...

12.18 ...

12.24 ...

PROGRAMMES FOR TUESDAY (October 19)

2LO LONDON. 365 M.

10.20 TIME SIGNAL, CIRENCEWICH

C. AN RUFFAL by STANLEY BLIZARD, relayed from St. Lawrence Jewry

Allegro Marcato (Sonata in C) Elgar

Prelude, Fugue and Variations Parry

Pastorale and Fugue in G Parry

Short Address by Rev. W. P. PERLEY

HUMAN

Allegro Cantabile (5th Symphony) Widor

Introduction and Allegro (7th Sonata) Debussy

3.30 BROADCAST TO SCHOOLS. Sir H. WALFORD DAVIES. Music for Schools

4.00 TIME SIGNAL, CIRENCEWICH. Topical Talk

4.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION. Orchestra from the Marble Arch Pavilion

5.15 THE CHILDREN'S HOUR

Dance Music by THE LONDON RADIO DANCE BAND

'The Wicked Uncle Announces His Forthcoming Book'

6.00 DANCE MUSIC. THE LONDON RADIO DANCE BAND directed by SIDNEY FIDMAN

7.00 TIME SIGNAL. MID. DEN. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

7.10 Mr. W. F. BLITCHER, Spanish Talk. S.D. Musician

7.25 Musical Interlude

7.40 Mr. E. A. B. BARNARD, 'Dover's Hill'

8.00 CHAMBER MUSIC

T. M. MOORE'S CHAMBER ORCHESTRA Conducted by STANLEY CRAPPEL

Part I

Suite, 'From Holberg's Day,' Op. 40 Grieg

HOLBERG is looked upon as the founder of modern Danish literature. The centenary of his birth occurred in 1844, and Grieg, as his contribution to the celebration, composed a Piano-forte Suite, *From Holberg's Day*. This he afterwards arranged for String Orchestra. Holberg was a contemporary of Bach and Handel, and Grieg's music reminds us of the fact very pleasantly. There are five movements: a Prelude very much in Bach's manner; a graceful Sonatina (one of the dances that made up the Suite in former days); then a charming Gigue, followed by a melodiously reflective Air, and finally a jovial Rigodon.

Sonata Debussy

Musical Sonatina Finale

8.30 PLUNKET GREENE

Interpretation in Song (3). 'Pleasing and Style' with illustrations by himself

At the Piano SAMUEL LITTLE

The words of Mr. Plunket Greene's songs will be found on page 178

9.00 MODERN CHAMBER ORCHESTRA

Part II

Eine Kleine Nachtmusik (A Little Night Music) Mozart

Allegro, Romance; Menuetto, Rondo Warlock

Suite of Three Pieces: Moderato; Andante con moto; Allegro Vivace

Gibbons, arr. Chappin-Orlando Gibbons about 1600

LITERALLY. 'A Little Night Music,' the title of Mozart's work is often translated as 'Sonata.' It is simply a collection of four delightful separate pieces, a kind of little symphony, but light as air, gay as the summer evening, for which it was written.

It is scored for a String Orchestra

I. Quick. The lively First Main Tune starts in all instruments in octaves. It continues to same length, mostly in First Violins.

After a general flourish and a full stop, the Second Main Tune arrives. This is really in several parts, which all follow one another with perfect naturalness. It starts with a fragment of Tune in Violins in octaves; when the Second Violins repeat, while the First Violins hop about above; then the Basses enter, and so on. Soon we reach the end of the paragraph (so to speak). This first part is marked to be repeated but that is sometimes the case.

The second part begins with a very brief discussion of bits of the two main tunes, then proceeds to repeat the first part almost unchanged. With another general flourish, the piece ends. (The second part may also be repeated.)



Miss VICTORIA MONKS.

the popular variety star, who is to visit the London Studio for a quarter of an hour to-night

II. The second movement is called a Romance. It is a rather stately, thoughtful piece, smoothly pleasantly tuneful.

III. This is a swinging, rhythmical Minuet, followed by a smooth Trio (or Second Minuet). After the Trio the Minuet is repeated.

IV. The Finale is a Rondo—a piece which owes its origin to a lively dance in which one tune comes round time after time.

This particular Rondo is dancing speed itself, suggesting the most wing-footed of dancers.

Two Pieces. Baby in Our Alley; Cherry Ripe Frank Bridge

9.30 Sir H. WALFORD DAVIES, Mus.Doc., 'Music and the Ordinary Listener'

9.45 CONTEMPORARY BRITISH COMPOSERS interpreted by GORDON BRYAN

Cyril Scott: Water Waggon. Claude Debussy: Two Lullabies

CYRIL SCOTT, born in Cheshire forty-seven years ago, spent some time studying composition at Frankfurt, where he had as fellow-pupils Percy Grainger, Norman O'Neill and Roger Quilter.

When he was nineteen his Symphony was produced at Darmstadt, but later the composer destroyed it because he considered it immature. Since those days he has written largely in many forms—an Opera, a Concerto, a Ballet, Orchestral

works, Chamber Music, Piano Pieces and songs. He has long been interested in Eastern philosophy and mysticism, writing in the *Oculi* *Heaven* and lecturing to the Theosophical Society upon these subjects. He has published poetry, besides a book on *The Philosophy of Modernism* and a volume of reminiscences, *My Years of*

among the pioneers in the use of new resources, with his use of which he astonished some easy-going musicians in the twenties and the early years of the present century; but he has never been an extreme modernist, and most of his music is easy enough to follow.

In *Water Waggon* you can almost see the bird in undulating flight, or making his little dart of riches along the ground, frequently wagging his long tail.

The *Chinese Serenade* is one of many Eastern pictures. It is the East seen through European eyes, imaginatively and half humorously.

10.00 THE LONDON RADIO DANCE BAND. Local Arrangements

10.15 VICTORIA MONKS (Miss Hot Star)

10.30 12.0 DANCE MUSIC. JAY WILKINSON and his MIGHTY FOLKIE BAND from the Hotel Metropole

5XX DAVENTRY. 1,600 M.

10.30 A.M. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET: DOROTHY ROLAND (Soprano); LESLIE BENNETT (Baritone); PETER YORK (Tenor); and

1.0-2.0 } S.B. from London

3.0-10.10 } S.B. from London

10.15 Shipping Forecast

10.15 12.0 S.B. from London

5IT BIRMINGHAM. 479 M.

3.45 BROADCAST TO SCHOOLS: Lecture 7, Mr. H. W. BALLANCE, 'Insect Life—Wasps'

4.15 Lurella Picture House Orchestra

4.45 AFTERNOON TOPICS: THOMAS C. LAWTON, Travel Talk, 'Saxburg—The House of Mozart'; MARGARET ASLERTHORPE (Solo Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Cafe

7.0 S.B. from London

7.10 S.B. from Manchester

7.25 S.B. from London

7.40 Mr. F. W. KIRKALL: 'Town Planning—(3) Parks and Recreation'

8.00 MAINLY LIGHT CLASSICS

THE STATION ORCHESTRA: Conductor, JOSEPH L. Overture, 'Raymond' The Queen

AMBROISE THOMAS, who died just thirty years ago, was one of the most popular and successful Light Opera and Ballet composers of France until in 1874 his countrymen made him the head of the Paris Conservatoire, after which date he composed practically 'nothing but' solfège and exercises for the examinations. Fortunately, before this happened, he had already written about twenty Operas and large-scale Ballets full of pleasant turns of melody and quaint turns of orchestration. *Raymond* was first performed in 1851.

GWILADY NAIK (Soprano)

Salveig's Song Grieg

L. Eté Chaminade

PROGRAMMES FOR TUESDAY (October 19)

10.00 ORCHESTRA
Selection, 'Les Huguenots' *Mendelssohn*
WALTER YORKER (Solo Flute)
Romance, Op. 36 *Saunders*
Prelude, Op. 10, No. 1 *Emmrich*
GWYNETH NASH and ORCHESTRA
Gypsy Valse *Verdine*
10.10 LOCAL NEWS
Suite No. 1, Concerto *Bach*
GWYNETH NASH
Overture, 'The Gondoliers' *Verdine*
The Swan Song *Mendelssohn*
No. 1, in the Morning *Frank Bridge*
Valse *Debussy*
WALTER YORKER and ORCHESTRA
Nocturne (A Midsummer Night's Dream) *Mendelssohn*

9.30 12.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

11.15 12.15 MIDAY MENU from DEALE'S RESTAURANT, Old Christchurch Road; Musical Director, GILBERT STACEY
A Comedy Overture *Koler*
Savannah *off*
Three Minstrelsy *Frank*
Songs: 'Do You Know My Garden?' *off*
Morgan *off*
Valse, 'Bal Masqué' *Fletcher*
The Song, 'Minuet' *Booth*
Selection, 'Mourning Becomes Me' *Booth*
Songs: 'The Shadowless Hour' *Booth*
Keep On Keeping On *Booth*
Intermezzo from 'Cavalleria Rusticana' *Booth*
Morris Dance, Skipton Rg *Booth*

3.45 Afternoon Topics

4.00 ORCHESTRAL MUSIC relayed from the BBC
NORMAN CHAMBER, Westbourne, Musical Director, JACQUES GOLDSKY

5.15 THE CHILDREN'S HOUR

6.0 THE WIRELESS TRIO
R. A. MONTAG (Violin), THOMAS E. ILLINGWORTH (Cello), ARTHUR MARSTON (Piano)
Selection, 'The Magic Flute' *Mozart*
Ernst, 'Rosemary' *Elgar*

6.15 RUBY HAYES, Elocutionist,
In Items from her Repertoire

6.20 THOMAS E. ILLINGWORTH
Papillon *Papillon*

6.35 RUBY HAYES
In Further Items from her Repertoire

6.40 TEN
Suite, 'Muses of Balthazar' *off*
Valse, 'Unrequited Love' *off*
Laughing Eyes *off*

7.0 WEATHER FORECAST, NEWS

7.10 Mr. W. F. BLETCHER, Spanish Talk *off*
from Manchester

7.25 Musical Interlude. S.B. from London

7.40 E. GEE NASH 'The House Towns—(2)
A Study in the Romantic

8.0 A BRITISH PROGRAMME

THE WIRELESS ORCHESTRA, Conducted by Capt
W. A. FRATHERSTON
Overture, 'The Gondoliers' *Verdine*

8.10 SYDNEY COLTRAM (Tenor) with Orchestra
You Flout Your Beauty (The Golden Threshold) *Lyra*
The Guest *Coltram*
The Fairy Song (The Immortal Hour) *Coltram*

8.20 ESTHER COLEMAN (Contralto), with Orchestra
Oh, Where the Deer do Lie (Morris England) *German*

Dream o' Day Jill (Tom Jones) *German*
In Haven *German*
Where Corals Lie (Sea Pictures) *Elgar*

8.30 ORCHESTRA

Rural Suite, 'Woodland Pictures' *Fritz*
In the Hayfields; An Old World Garden; The
Near Forest

8.45 ESTHER COLEMAN and SYDNEY COLTRAM
(Duo)
Like a Serpent in the Choking Voice of Flutes
The Golden Threshold *Lyra*

It was a Lover and his Love *Roger*
Duet, 'Good Night, Beloved' *Noel*

8.55 ORCHESTRA
Selection, 'The Beggar's Opera' *Gay*

9.10 ESTHER COLEMAN (with Piano)
Aubade (The Golden Threshold) *Lyra*
Madonna, Wherefore? (Three *off*
Fair House of Joy



Mr. GORDON BRYAN

who gives this week's Classical Recitals
interpreting a series of Contemporary British
Composers.

9.15 SYDNEY COLTRAM
Old Man 'Might Have Been' *Maurice*

9.20 ORCHESTRA
Three English Dances *off*

9.30 12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

3.0 Broadcast to Schools: Sir H. WALKER
DAVIES, Mus.Doc., 'Music for Schools.' I.
don Programme relayed from Daventry

3.30 THE STATION TALK
FRANK THOMAS (Violin), FRANK WHITNALL
Violoncelle *off*

4.0 Indian Love Lyrics *Woodford*
Waltz, 'Bright Night' *Booth*
Sole, 'Young Youth' *Booth*
Meditation *Booth*
Violin Song from 'Tina' *Rubens*
Mélodie and Valse Mignonne *Mozzkowski*

4.15 Tea-time Music from the Carlton Restaurant

4.45 Afternoon Topics: Mr. Percival Graves
'Opera in Bristol'

5.0 More Music from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. CYRIL NEAT 'Yarns of the Tudor Sea-
Dogs—The Story of a Great Ship'

6.15 S.B. from London

7.10 Mr. W. F. BLETCHER, Spanish Talk *off*
from Manchester

7.25 Musical Interlude. S.B. from London

7.40 Dr. G. E. K. BLYTHE 'Water-power. S.B.
from London

8.0 THE BUMBLES CONCERT PARTY

Presented by WILL SEYMOUR

ROSE MURRAY (Comedienne), WINIFRED SWIN-
FORD (Solo Pianist and Accompanist), EVA
BARTING (Soprano), ARTHUR BELL (Baritone),
ARCHE CLIFFORD (Entertainer), WILL SEYMOUR
(Comedian)
The Company, 'How D'You Do?'

A Breeze from the Sea *off*
The Sweep, Arthur Bell, The Dumbman, Archie
Clifford, The Plumber, Will Seymour

Eva Barting, 'Blackbird Love' *off*
Rose Murray and Will Seymour, 'Two Old Ladies
and a Little Scandal' *off*

Eva Barting and Arthur Bell, 'Nerve Spirituals
'I Got a Robe,' 'Swing Low Sweet Chariot'

Archie Clifford, 'Stage Tippers' *off*

8.30 S.B. from London

9.0 CONCERT PARTY (Continued)

The Company, 'A Trip to the Zoo' *off*
Winifred Swinford, 'Bridal Procession' *off*

Rose Murray, 'Father's Little Maid' *off*
Arthur Bell, 'Young Man and E. L. Bryant'

An Interrupted Quarrel *off*
The Wife, Rose Murray, The Husband, Archie
Clifford, An Interlude, Will Seymour

Arthur Bell, 'Cherry Pie' *off*
Will Seymour, 'Will Say a Little' *off*

An Adieu and Modern Music *off*

9.30 12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

1.15 2.0 Pianoforte Trio, relayed from the Picca-
dilly Theatre

3.25 Broadcast to Schools: 'The Growth of
the Ship' Mr. EDWARD CHESSEY, 'The Growth of
the East Indian'

3.45 J. MEADOWS (Auto-Piano Recital)

4.0 FRANK O. MYERS (Bass,
The Vagabond *off*
The Gay Cavalier *off*
The Song of a Man *off*
Droop Not, Young Lover *off*

4.15 Music by the Station Quartet

5.0 AFTERNOON TOPICS: Mr. H. A. NICHOLSON
The Growth of the Ship *off*

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA:
Musical Director, GERALD W. BRIGHT. Re-
layed from the Hotel Majestic, St. Anne-on-
the-Sea

7.0 WEATHER FORECAST, NEWS

7.10 Mr. W. F. BLETCHER, Spanish Talk *off*
from Manchester

7.25 Musical Interlude. S.B. from London

7.40 Mr. H. W. ROBINSON, F.R.S., Migration
of Birds

8.0 'MOONLIGHT'
A Fantasy in One Act by Edward P. Gurney and
W. H. G. Adams

Performed by the STATION REPERTORY PLAYERS,
Presented by VICTOR SMYTH

Prof. Harold Munn (A Russian Chorus)

Horace Moon (His Son) *off*
Elizabeth Moon (His Daughter) *off*

Mrs. Moon (His Wife) *off*
Prof. Nicholas (The Reveler) *off*

PROGRAMMES FOR TUESDAY (October 19)

Mr. PLUNKET GREENE'S RECITAL.

In his third Recital (the last of the series), in the London Studio on Tuesday evening at 8.30, Mr. Plunket Greene will sing the songs printed below. In his first group of songs (published in our issue of October 1) the words of "Nehemioah" were printed by kind permission of Messrs. Curwen & Sons, 24, Berners Street, London, W.

VADO A MORIR. ARMINIO

Handel, edited by G. F. Crunden.

Vado a morir, vi lasso
Le pare ch'ho nel cor
Almon volla mus morto
Cara per te in morte
In fine al suo regno.

'THE FAIRY LOUGH'

C. F. Stanford.

Loughareema! Loughareema!
Lies so lugh among the heather,
A little lough, a dark lough,
The water's black and deep.
Ould herons go a-fishing there,
An' sea gulls all together
Float round the one green island,
On the fairy lough asleep.

Loughareema! Loughareema!
When the sun goes down at seven,
When the hills are dark an' airy,
Tis a curlew whistles sweet,
Then somethin' rattles all the reeds
That stand so thick an' even,
A little wave runs up the shore
An' flees, as if on feet.

Loughareema! Loughareema!

When the sun goes down at seven,
When the hills are dark an' airy,
Tis a curlew whistles sweet,
Then somethin' rattles all the reeds
That stand so thick an' even,
A little wave runs up the shore
An' flees, as if on feet.

By kind permission of the author.

A LOVER'S GARLAND.

C. Hubert H. Parry

I'm weaving sweet violets, sweet white violets,
Faint narcissus bedrapt with dew
And bright white buds of the glaucous myrtle
And laughing lilies I'm weaving too.

I'm weaving the crocus, the yellow crocus,
I'm weaving the crimson hyacinth now;
And, last of my power, the lover's roses
I'm weaving, weaving for Helenora's brow.

Soon on her scented locks the crown will be
Flash and flutter and fall away
Blossom by blossom, petal by petal,
Into her bosom, O happy they!

From the Greek, by ALFRED PERCEVAL CRABBE
By kind permission of the author.

A L'OMBRE DE CE JOLI BOIS

Arr. by E. Mouton.

A l'ombre de ce joli bois
D'où venez vous belle promener avec moi?
Un petit ruisseau chante tout bas
D'où venez vous belle promener avec moi?
D'où venez vous belle promener avec moi?
Un petit ruisseau chante tout bas
Vous serez reine, je serai roi.
Vous serez reine, je serai roi.
Si vous m'accordez votre foi,
Si vous m'accordez votre foi
A l'ombre de ce joli bois.

E. C.

'ETHIOPIA SALUTING THE COLOURS.'

Charles Wood

'Who are you, dusky woman, so ancient, hardly
With your woolly white and turban'd head, and
Why, moving by the roadside here, do you too
colours greet?'

'Tis while our army uses Carolina's sands and
pines,
Forth from thy hovel door thou, Ethiopia,
As, under dauntless Sherman, I march toward the
sea.'

Me, master, years a hundred since, from my
A little child they caught me as the savage beast
is caught,
Then hither me across the sea the cruel slaver
brought.

No further does she say, but, lingering all the day
Her high borne turban'd head she wags, and
rolls her darkling eye
And courtesies to the regiments, the gauds
moving by.

What is it, fateful woman, so bleak, hardly
human?
Why wag your head with turban bound, yellow,
red and green?
Are the things so strange and marvellous you see
or have seen?'

WALT W. THOMAS

THE SAILOR MAN

Charles Wood

Sunk a terrible loss I was out of the way,
Over the sea, over the sea,
Did I come back to Ireland one day,
Better for me, better for me,
The first time me foot got the feel of the ground
I was shrouded in a shroud,
That hush it its equal I never found,
For the air that is sweet on the sea is
pretty.

Light on their feet now they passed me,
Every girl was a turn of the head,
Just like a bird, just like a bird,
An' the lasses so thick round their beautiful eyes
N' not to tell you it's fair times o' day wid
them.
Back in me heart was a kind o' surprise
I think how the Irish girls has the way wid
them.

Och, man alive! but it's little ye know
but never was there, never was there,
Look where ye like for them, long may ye go,
What do I care? what do I care?
Plenty as blackberries where will ye find
Rare pretty girls not by two or by three o'
them.
Just there where they grow, d'ye mind,
still like the blackberries, more than ye see o'
them.

Long, long away, an' no matter how far,
'Tis the girls that I love, the girls that I miss
Women are round ye wherever ye are
Not worth a kiss, not worth a kiss,
Over in Ireland many's the one,
Well so I know, that has nothing to say wid
them.
Sweeter than any under the sun,
Och, 'tis the Irish girls has the way wid them.

MARIA O'NEILL

By permission of the author.

WALDESGESCHNÄCH.

Es ist schon spät es ist schon spät
Was reist du einsam durch den Wald?
Der Wald ist lang, der Wald ist lang,
Du schöne Braut! Ich fahr dich heim!

Du bist der Mäuser Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wo ist das Walhorn her und her,
O fahr! du weisst nicht, wer ich bin.
So reich geschmückt ist Ross und Weib,
So wunderschön der junge Leut,
Jetzt komm' ich dich, Gott steh mir bei!
Du bist die Hexe Loreley!

Du kennst mich wohl, von hohem Stand,
Schaut still mein Schloss tief in den Rhein,
Es ist schon spät, es ist schon spät,
Kommst du nunmehr aus diesem Wald! —

J. V. EICHENBORT

(Below is given a translation of these verses.)

THE LORELEY.

'The hour is late, the air is cold,
Yet lone thou ridest by waste and wold,
Deep is this wood and full of dread,
I'll lead thee home, thou lovely maid!'

'Great is the guilt of faithless men,
My heart is broken, my love is gone,
The golden crown, the golden crown,
The golden crown, the golden crown!

'Her abode is furnished fair to see,
And wondrous fair her young body;
I know thee now! God's help be nigh!
Thou art that witch, the Loreley!

Thou knowest me well, and that high keep
Thou sees the Rhine flow calm and deep
The hour is late, the air is cold,
No more thou'lt ride by waste and wold! —

PAUL PATRICK

Northern Programmes

(Continued from page 177.)

2BD	ABERDEEN	495 M
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65.05		

PROGRAMMES FOR WEDNESDAY (October 20)

2LO LONDON. 365 M.

10.20 TIME SIGNAL, GREENWICH
CASTLE OF THE FUTURE'S ORCHESTRA from Ruston
and Frost.

30 BROADCAST TO SCHOOLS. Mr. GERALD GOULD
Miss MARY BONDVILLE, 'English Composition'
(1st Year).

40 TIME SIGNAL, GREENWICH
'MERLIN ENGLAND', by A. Bonnet Laid

415 ORGAN RECITAL by REGINALD FOOTE, soloist,
from the New College, Oxford

615 THE CHILDREN'S HOUR
'M. J. S. V. M. Murrow' (Agnes
Harr)
'From the Iron Mine to the Railway Track'
by Cecil J. Allen
Piano Lute

6.0 THE BAND OF H.M.
GRENADIER GUARDS
Director of Music, Lt.
Lieut. J. AMES

6.56 The W. W. W.
the W. W. W.

7.0 THE BAND OF H.M.
GRENADIER GUARDS

7.10 THE BAND OF H.M.
GRENADIER GUARDS

7.28 M. J. S. V. M.

7.40 THE BAND OF H.M.

8.0 THE BAND OF H.M.
GRENADIER GUARDS

(by permission of Co.
B. N. Sergeant Brooke,
C.M.G., D.S.O.)

Overture to 'The Ring of the Nibelung'

Wagner

R. W. W. W. W.

It is founded upon Bulwer
Lytton's novel of the same
name. The Overture is a
rather stately piece of work,
and very stirring.

After a few bars of Intro-
duction, we hear, very

rather slow tune in the Violins (*Rienzi's Prayer*).

This proceeds and is soon taken up, loudly, by
the Full Orchestra. After a time, the music
comes to a period, and makes a fresh start
(quick and energetic); the Wind instruments
have loud repeated chords, the 'Cello and
Double basses do rapid downhill scales. Soon
after comes a very striking passage, in which the
brass alone thunder out the *Cull to Arms*.

Then comes the *Rienzi's Prayer* Tune again (but
quicker this time than before) and after that the
Cull to Arms again, and then a stirring march-
like tune, at first in Strings and Woodwind softly, but
soon afterwards by all the instruments of the
Orchestra as loudly as they can do it.

One of these tunes the Overture is constructed

Duet for Clarinet and Oboe, 'Villanelle'

Don't Arqua

(Band Sergeant J. HANKE (Oboe), Sergeant D.
MATTHEWS (Clarinet)

Humoresque, 'Has Anybody Here Seen Kelly?'

Belated!

8.35 RAYMOND NEWELL (Banjo)

The Little Admiral (Songs of the Fleet)

C. P. Stanford

'The Flower and the Vagabond'

'The Flower and the Vagabond'

Buttrose Suite, 'The Pagoda of Flowers'

A. Woodford-Finden

Introduction and Passing of Pines. 'Maiden
Petals: The Star Flower Tree: The Flower Lotus
Dance: The Return of Osmia

8.45 'GREY ASH'

A Short Play by Leonora Thorne, presented by
the LONDON RADIO PLAYERS

Characters:
Renee (Wife of Sigurd Nikita)

Anna (Her Maid) PEGGIE ROBB-SMITH
Sir John Ferguson (A Noted Amateur)

Sigurd Nikita (A Famous Violinist) HENRY OSCAR

Scene is the comfortably furnished
drawing-room of a notable Devonshire
cottage, about four o'clock on a mid-winter

subtle and fragrant songs, in which there is often
a wistful tenderness. He has a Celtic strain in
him, and so it is not surprising that he has given
us some sensitive and charming expressions of
moods both in keyboard music and in songs.
1. 'I'll Tune the right hand sets up a soft
rippling figure of accompaniment beneath which
the left hand starts a tune of a quasi-Irish

In a *Yorke Shop* is a recollection of scenes wit-
nessed during a trip to Russia. 'Course and
rough' is the direction at the head of this piece.

10.0 TIME SIGNAL GREENWICH WEATHER FORE-
CAST SECOND GENERAL NEWS BULLETIN, Local
Announcements

10.15 BAND OF H.M. GRENADIER GUARDS and
Nautical Fantasia, 'Trifolgar'

Synopsis: Introduction—Night—The Magic
Watch—Sad—Abend—
Drum Beats to Quarters
Beat Down on the
Signal The Action is to
Britannia—The Wounded
Death of Nelson
Hands 'Boat Ship
Hundredth Round Finno

10.35 11.0 VARIETY

JOHN BOLT (Comical
Duo)

Two Short Sketches
'Fog's Company' and
'Two For Two' by
H. S. C. Stevens

5XX 1,600 M.
DAVENTRY.

10.30 a.m. TIME SIGNAL,
WILKINSON FORT

11.0-1.0 THE RADIO QUAR-
TER and MARK ANNOTE
Return (Contract), BOON
UNWIN (Banjo)

10.20 } S.B. from London
10.7.30 }

7.30-7.55 S.B. from Nap.
Jills

7.55 LIVERPOOL CIVIC
WEEK CONCERT

PLAYED FROM LIVER-
POOL

ORCHESTRA
Carnival Overture Dearak

KATE WINTER
Scene, 'Adonis' .. London Ronald

8.5 ORCHESTRA
Klingens Magic Garden and Flower Maiden's
Scene (Farnley) Wagner

Polka for Strings, 'Les Vendredis'

8.30 WALTER WOOD
Prize Song (The Masteringers) Wagner

8.35 ORCHESTRA
Four Norwegian Dances Grieg

Concert Waltz, Op. 7 Chopin

9.0 KATE WINTER
Fair House Q. W.

When Love is Kind L. L.

Don't Come In. So S. S.

9.10 WALTER WOOD
Overture, 'Zurich' Handel

9.30 10.10 S.B. from London

10.10 Shipping Forecast
10.15 11.0 S.B. from London

11.0 12.0 DANIEL M. S. S.
JACK PAYNE'S HOTEL ORCHESTRA BAND, from



'GREY ASH'

A tense moment during this thrilling radio drama, which the London Radio Players are per-
forming to-night. On the left is Miss Peggie Robb-Smith (Anna), and next to her Mr. Henry
Oscar (Sigurd Nikita). Mr. Gilbert Heron (Sir John Ferguson) is bending over the chair
with a glass of water in his hand, and Miss Barbara Couper (Renee) is lying in the chair.

afternoon. From an upstairs room comes the
sound of a violin player, playing exercises and
melodies alternately. In this setting is unfolded
a weird legend connected with the old violin and
the strange and thrilling fulfilment of the story
in modern days.

9.10 BAND

Grand Scene, 'The Blessing of the Swords'

(Les Huguenots) Meyerbeer

Suite for Military Band in F Major Holst

March, 'I'll Love My Love: Song of the Black
smith, Fantasia on the Dargason

9.30 BAND

Grand Scene, 'The Blessing of the Swords'

(Les Huguenots) Meyerbeer

Suite for Military Band in F Major Holst

March, 'I'll Love My Love: Song of the Black
smith, Fantasia on the Dargason

9.45 CONTEMPORARY BRITISH COMPOSERS, inter-
preted by GORDON BRAY

Arnold Bax: A Hymn Tune; Country Tune
Lullaby. In a Village Shop

ARNOLD BAX (born 1883), one of the few
most present day composers, was trained
at the Royal Academy of Music, at which
he studied under Frederick Corder. His music was
first heard in 1902, and since then he
has written many fine orchestral and
chamber works, besides piano pieces and songs.

PROGRAMMES FOR THURSDAY (October 21)

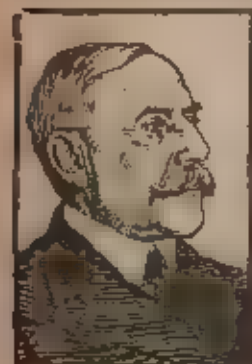
fourteen of my friends, not necessarily musicians but this is a personal matter and need not have been mentioned publicly. The Variations should stand simply as a "piece" of music.

The Music Described

IN the following description, by no means every feature of interest is pointed out, but it is thought that as much is given as a listener will be able comfortably to look for in a performance proceeds.

Taking the piece section by section, its course

VARIATION I (Gently moving along). Note this carefully as it is played, for it offers the clue to all that follows. It leads into three sentences, as it were, the first of which is a simple melody, the second a more elaborate one, and the third a still more elaborate one.



SIR EDWARD ELGAR

A response to the first sentence, the second a more elaborate one, and the third a still more elaborate one.

VARIATION II (Gently moving along). This is a simple melody, the second a more elaborate one, and the third a still more elaborate one.

VARIATION III (Gently moving along). This is a simple melody, the second a more elaborate one, and the third a still more elaborate one.

VARIATION IV (At a good, quick speed). Dedicated to W. M. B. This gives the Tune much in its old original form, with a good deal of added force.

VARIATION V (At a moderate speed). Dedicated to N. F. A. i.e., R. P. Arnold, son of Matthew Arnold. This is a rather solemn Variation. At the opening the Tune is heard in the Cellos, Double-Basses, and Bassoons, the Violins working against this, a beautiful new Tune.

VARIATION VI (Gently moving along). Dedicated to Ysobel (thought to be the Composer's daughter). At the opening bits of the Tune are heard in the Lower Strings, but with the intervals widened, it is said that Ysobel is tall, and has a bold stride. After a few bars a Viola Solo is a prominent feature.

VARIATION VII (Rapid). Dedicated to 'Troyte' (thought to be A. T. Griffiths, a Malvern and local). The Soft Horns are the heroes of this mad, slaying tune, playing very vigorously a little after the opening of the Tune, and then to hurring, that its accentuation necessarily varies, producing a deliberately effect.

VARIATION VIII (At a gentle, rather quick pace). Dedicated to W. N. (thought to be Miss Winifred Norbury, of Malvern). A very graceful Variation. The Violins play a parallel, six notes apart. This Variation ends with a note softly held by the Violins which serves as a link with

VARIATION IX (Slow). Dedicated to 'N. Fred' (the late Mr. Jagger of Novello, a lovable person and a very good pianist). This Variation is throughout very untroubled, yet full of feeling. As it closes we feel that the first portion of the work is at an end.

After a moment's pause we make a fresh start with

VARIATION X (Gently moving along). Dedicated to Mrs. P. (thought to be Mrs. P. of Novello, now Mrs. P. of East Grinstead, active in the training and chess competition). This can hardly be called a Variation, as it makes little reference to the Tune. It is very like the first of the

VARIATION XI (At a good, rapid pace). Dedicated to G. R. H. (i.e., the late Dr. Sturges, of Hereford Cathedral).

VARIATION XII (Gently moving along). Dedicated to B. G. N. A Solo Cello begins and the other Cellos join in. Perhaps B. G. N. was a cellist. Without a break we pass into

VARIATION XIII, ROMANCE (Moderately quickly). Dedicated to 'M. M.' (said to be Lady Mary Lygon). The Violins take up this little bit of Tune

A Clarinet Solo, of two bars length. The Violins take up this little bit of Tune and after them the Flutes and Oboes.

Soon there comes a Drums roll that suggests the soft undercurrent of engines throbbing on a liner and a little Clarinet Tune of a few descending notes which Elgar, in his score, has placed in inverted commas. It is a quotation from Mendelssohn's *Calm Sea and Prosperous Voyage Overture*.

VARIATION XIV, FINEALE (Quick). Dedicated to E. D. U. This is a very elaborate piece of some length. In its course there appear memories of some of the earlier Variations. It makes a splendid effective conclusion.

THE 'EMPEROR' CONCERTO (No. 5 IN E FLAT)

THIS is the most generally admired of Elgar's Concertos, and the most generally admired. He did not call it the 'Emperor', but the name well expresses the sense of authority and mastery in the orchestra's opening theme.

There are the usual three Movements -

The First Movement is Quick. After a Prelude on the Piano which is preceded by and interrupted occasionally by a loud chord on the full orchestra, the loud 'Imperial' First Main Tune, spoken of above, enters in the orchestra alone (chiefly the strings at first, but afterwards the full Orchestra). After a short time, Main Tune No. 2 appears, very softly in the Strings.

The Second Movement needs little expansion on. It is a sort of expressive hymn, which, if it is to move the hearts of the reasonable and well balanced must not be sentimentalized and so robbed of nobility.

At the end of this short and lovely Slow Movement, the Horns come in, with a long held note. Very quietly the Piano plays a new theme—a hint that something new is coming. Suddenly, the Piano hursts into the same tune but loud and fast, and this is the Main Tune of the

Last Movement. This tune recurs from time to time and so brings about the 'Rondo' form of the Movement.

A Second Tune of importance enters in this manner. The Orchestra, after much bustling actively gives three loud bangs, joined to another by a 'caramaz' phrase from Trumpets and Horns, and then suddenly stops. The piano exactly steps into the breach and starts running over his keyboard in octaves, in the effort unhandled to sustain the musical life of the community.

THE POEM OF ECSTASY

ALEXANDER NICHOLAIEVICH SCRIBIN was born in 1872, at Moscow, and died there in 1915.

He started his musical life as a Pianist and a Composer of music

distinctly influenced by that of Chopin. Gradually there came into his music a more and more emotional expression. In the later works he was trying to express in tone

long, and the climax of this attempt was to have come in a great 'Mystery' in which music and the other arts would have combined.

But he did not live to carry out his ambitious plan. In his life he showed the instability and

troubled that we note in the characters of Romantic flower and drama, and in his music he shows the high sensibility and unprejudiced passion

of a Teuton, or, perhaps,

of a Teuton, or, perhaps,

of a Teuton, or, perhaps,

of a Teuton, or, perhaps,

of a Teuton, or, perhaps,

even a Latin, appears in the music of the 'Emperor' Concerto.

The day of the 'Emperor' Concerto is 1908, and the Opus Number is 1 of a total of 74. It may be called a mature middle period work. The Poem of Ecstasy (P. 10) and some other later works go beyond it in imaginative effect, and in melody, harmony, and orchestration.

The general scheme of ideas of the Poem of Ecstasy is that of the soul's efforts to attain an expression in what has been called a creative activity.

SIT BIRMINGHAM. 479 M.

2.45 The Station Pianoforte Quartet: 12 by Frank Cantel

4.45 AFTERNOON TOPICS: DORA G. V. M. Next-to-Nothing Room

MANJOLE SMITH (Soprano)

5.15 THE CHALLENGER'S HOUR

6.0 S.B. from London

7.10 Prof. J. ARTHUR THOMSON, 'The Music of Birds' S.B. from Aberdeen

S.B. from London

7.40 M. HALL, TOR. French Reading and

8.0 12.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

11.35 12.0 ARTHUR MARSTON (Organ Recital) Relayed from the Royal Arcade, Bournemouth

3.0 3.30 BROADCAST TO SCHOOLS: C. H. B. QUINNELL, 'Everyday Life in Windsor in Ancient Times'—(5) Roman Britain

3.45 An Afternoon Paper

48 TRAFALGAR

THE WINDLESS ORCHESTRA (Conducted by Capt. W. A. FEATHESTONE)

March 'Nelson's Call' Vernon

Overture, 'Plymouth Row' Arthur

Nautical Scenes Fischer

4.20 GEORGE TAYLOR (Harpist)

Four Jolly Seafarers E. German

Sea Fever Ireland

On the Water

Fantasia 'A Life on the Ocean' Bird

A Trafalgar Day Reading

4.45 ORCHESTRA

Tan M. M. On the Quarter Deck J. Arthur

Annals A. Fischer

5.0 GEORGE TAYLOR

Tom Bowler

Death of Nelson

5.5 ORCHESTRA

Reminiscences of England Bird

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 Prof. J. ARTHUR THOMSON, 'The Music of Birds' S.B. from Aberdeen

Musical Interlude: S.B. from London

7.40 Mr. GEORGE DANCE, F.R.S., 'Gardening'

8.0 12.0 S.B. from London 10.10 Local News

PROGRAMMES FOR THURSDAY (October 21)

SWA

CARDIFF.

353 M.

2ZY

MANCHESTER

879 M.

500 S. D. from Aberdeen

12:30-1:30 Tapas & Latin Music from the Car on
Wednesday

30 AN AFTER-NOON CONCERT

$$Z^2_{TS} = 8.14 \times 10^{-16} \text{ kg} \cdot \text{m}^2 \cdot \text{s}^{-2}$$

1897-1898

James M. McPherson, *et al.* (eds.), *The American Civil War: A History*. (New York: Oxford University Press, 1997. Pp. 640. \$49.95.)

PROGRAMMES FOR FRIDAY (October 22)

2LO LONDON. 365 M.

10.20 The News

3.20 Elementary French

3.45 CONCERT FOR SCHOOLCHILDREN

CONCERT OF FOURTH SERIES.
THE GRIMSON QUARTET: JESSIE GRIMSON (Violin), MARY STEWART (Viola), PHYLLIS HARRISON (Cello) and HESTER STANFORD (Piano).

THANK VERY MUCH 1940-1991
Symphony for Earth Movements from Quartet for String Orchestra

Movement from Trio for Pianoforte, Violin and Cello
Last Movement (Rondo) from Quartet in G Major for Pianoforte, Violin, Viola and Cello

The first of the series of piano pieces for Pianoforte, two Violins and Cello

4.45 Concert
MAY FLOWER (Soprano)
A. S. T. (Soprano)

5.15 THE CHILDREN'S HOUR
A. S. T. (Soprano) and J. S. T. (Soprano) with other soloists

6.0 ORCHESTRA from the Prince of Wales Playhouse, London

7.0 TIME SIGNAL, BIG BEN: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr. G. A. ATKINSON, 'Seen on the Screen'

7.20 Musical Interlude

7.40 News and a half of the day's talk

7.55 Mr. STENSON COOKE, A.A. Talk

8.5 SONGS BY SIR LAMOND RONALD

Sung by
MAY HUXLEY (Soprano)
JOHN TUCKER (Tenor)
And a chorus by the Composers

JOHN TUCKER
The Song of the Sea
The Song of the Wind
The Song of the Sun
The Song of the Moon

JOHN TUCKER
To Daffodils (Four Famous Lyrics)
The Song of the Sea
The Song of the Wind
The Song of the Sun
The Song of the Moon

MAY FLOWER
A Shepherd Song (Sunset Land)
Down in the Forest (The Cycle of Life)

JOHN TUCKER
The Little Flower (Song Offerings—First Series)

SIR LAMOND RONALD
Daffodils for he is the son of Henry Russell, who was a famous composer and pianist. He was born in 1891 and died in 1961. He was a member of the Royal Albert Hall Orchestra, of which he is the permanent chief.

8.30 VARIETY THE SWISS YODELERS QUARTET
A. S. T. (Soprano) and J. S. T. (Soprano)

8.40 Speeches by
THE COLONIAL PREMIERS

The first of the series of piano pieces for Pianoforte, two Violins and Cello
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9.45 CONTEMPORARY BRITISH COMPOSERS
A. S. T. (Soprano) and J. S. T. (Soprano)

EUGENE GOOSSENS: 'Ships'

EUGENE GOOSSENS (born 1893), though of Flemish stock, is English by birth, and entirely so by adoption. He has inherited from

JOHN TUCKER
The Song of the Sea
The Song of the Wind
The Song of the Sun
The Song of the Moon

JOHN TUCKER
To Daffodils (Four Famous Lyrics)
The Song of the Sea
The Song of the Wind
The Song of the Sun
The Song of the Moon

MAY FLOWER
A Shepherd Song (Sunset Land)
Down in the Forest (The Cycle of Life)

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10.20-12.10 S.B. from London

10.10 Shipping Forecast

10.15 11.0 S.B. from London

11.0-12.0 DANCE MUSIC, KETTER'S RESTAURANT



THE DOMINION PREMIERS AT THE GUILDHALL.

Another red letter broadcast will be put on record on Friday evening, October 22, at 8.40, when the speeches of five of the Prime Ministers of the great Dominions will be broadcast to listeners throughout the land. The occasion of this notable event is a banquet which is being given at the Guildhall in honour of the Motherland's distinguished visitors. The Chairman will be the Lord Chancellor, Lord Cavanagh, who will propose the toast of the Empire. The five other speakers will be the Dominion Prime Ministers (whose photos appear above in the following order), Mr. Bruce of Australia, Mr. Con of New Zealand, Mr. Mackenzie King of Canada, General Hertzog of South Africa, and Mr. Menzies of Newfoundland.

PROGRAMMES FOR SATURDAY (October 23)

2LO LONDON. 365 M.

1.0 TIME SIGNAL, GREENWICH

3.0 Studio Concert

UNA BATES (Soprano)
DAVID MILLER (The Minstrel Tones)
FRED BROGAN (Violinist)

5.0 MAMON CHAN, "A Garden Club"

5.15 THE CHILDREN'S HOUR

A Bit of Old London, a Play with Music by the Wireless Chorus and the Radio Quartet

6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FILMAN

6.30 BASIL MAIR: Talk on Next Week's Music, with Musical Illustrations

7.0 TIME SIGNAL, BIG BEN, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr J. L. H. ATKINSON: "Brazil"

Mr J. L. H. ATKINSON is, since the death of Lord Curzon, the only white man who has an intimate knowledge of the South American continent. He served for years as H.M. Vice-Consul at Cayenne, the point from which Colonel Fawcett's expedition recently started for the interior. In addition, he has had eleven years experience of expeditions for commercial and other purposes in the forests of Brazil, and he is well qualified to speak on the difficulties that explorers have to face.

7.20 Musical Interlude

7.40 The Editor of the *Advertiser*: "The 1923 Motor Show"

8.0 MY PROGRAMME

THE first of the hour programme was broadcast with fresh and possibly helpful ideas. The first of the hour programme was broadcast with fresh and possibly helpful ideas. The first of the hour programme was broadcast with fresh and possibly helpful ideas.

place last Saturday, when the programme was chosen and organized by "A Man in the Street." This evening listeners will hear the choice of one of the best-known figures in British sport.

Today's Honours is one of those natural athletes who excel in both the great national games. As a footballer he is known to all London sportsmen for his fine work with Brentford, whilst during the past cricket season he added greatly to his fine reputation as a cricketer by his performance for Middlesex and for England. His idea of what a broadcast programme should be is certain to interest all followers of sport.

9.30 Mr. TOM ATKEN: "Twenty-five years as a Balaclava Champion" S.B. from Edinburgh

9.45 CONTEMPORARY BRITISH COMPOSERS interpreted by GORDON BRYAN

FRANK BRIDGE: The Dew Fairy, Fireflies, Suite, "A Fairy Tale" (The Princess—The Ogre—The Spell—The Prince)

NOT every composer can write short, attractive piano pieces that are of moderate difficulty and ready express a little thought in a poetical way.

The Dew Fairy, one of a set of three pieces called *The Hour Glass*, written in 1919, is an example of Frank Bridge's skill in such pieces. It is in the French 'impressionistic' style, delicate and

The other pieces are all, after their kind, imaginative and suggestive.

It is not difficult to reconstruct, from the tri-

angular 'cast' of the *Fairy Tale*, an appropriate story as a background for their dance. It is perhaps more fun thus to be left fancy free, to make up one's own romance, than to be told in page after page, what the music 'represents.'

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local Announcements

10.15 CON CONRAD (The American Composer, in view of his latest successes)

10.30 12.0 DANCE MUSIC—THE SAVOY ORPHEANS and THE SYLVANS from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

1.0 TIME SIGNAL, GREENWICH



Mr. CON CONRAD.

the jazz pianist, song-writer and revue producer, who was a pioneer of rag-time, revue, and the Charleston. His successes include *Moonlight*, *Mr and My Gal* and *Mercenary Mary*. Mr. Conrad is giving a programme of his latest songs from London to-night at 10.15.

1.0 S.B. from London

10.10 Shipping Forecast

10.15 12.0 S.B. from London

5IT BIRMINGHAM. 479 M.

3.45 DAX CARROLL and his DECAMERON BAND, relayed from the Palace de Danse

4.45 AFTERNOON TOPICS FLORENCE M. ADSTON from Black to White, Real and Metaphorical, by Winifred Payne (Contralto)

5.15 THE CHILDREN'S HOUR—Auntie Phyl tells another 'Snooty' Adventure

6.0 LORRAINE PICTURE HOUSE ORCHESTRA: Selection, 'The Queen of Sheba'..... Gounod

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7.0 S.B. from London

8.0 A POPULAR PROGRAMME

THE STATION ORCHESTRA: Conducted by NIELS LEWIS

Overture, *Manon*..... Auber

A PERFORMER of *Manon* in Brussels, on August 23, 1830, has been held partly responsible for the outbreak of the revolution in which the Dutch were driven out of Belgium. Be that as it may, it is generally agreed that this is the finest of all Auber's many (and popular) Operas. Instead of being merely pretty and light as are so many of his works, *Manon* has great dramatic power and spirit. Wagner has raised the work and the Overture is chiefly made up of tunes from the Opera itself.

FREDERIC LAKE (Tenor)

A Mood..... Teverson
My Rose..... Maitland
O Mistress Mine..... Quiller

THE Overture of Roger Quilter's *Three Shakespearian Songs* is a setting of *O Mistress Mine*, an Overture to *Twelfth Night*.

Sir Toby Belch and his friend, Sir Andrew Aguecheek, are the two main characters in the play.

Just expounded his philosophical theory that to be a bed after midnight is to be a bed. The Clown has come in, and the two knights give him a cheerful if somewhat unceremonious greeting. Then Sir Toby offers him a song, to which the Clown replies:

Would you have a love-song or a song of good cheer?

A love-song, says Toby, 'a love-song'.

And then in Andrew, 'I care not for a love-song'.

So the Clown sings them this impulsive love-song, *O Mistress Mine*, which you remember.

THE STATION ORCHESTRA

March from the *Casse Noisette*..... Tchaikovsky

THE HAIKOVSKY wrote the music for a Russian ballet, *The Nutcracker and the Mouse King*, which are shown the wonderful adventures of a little girl, and of a beautiful pair of silver nutcrackers which she received for a Christmas present.

Tchaikovsky afterwards changed the music of the ballet in the form of a symphony, in which a new Overture is followed by a set of seven short pieces—Characteristic Dances. He calls them, and the title is very apt. All are vivid, some are amusing. The first and third of these little dances are included in to-day's programme. The first is a lively waltz-like March. The third is a waltz-like Russian Trepak.

HAROLD HOWES (Baritone)

Come to the Cookhouse Door..... Charles Middleton Woods in Original Humour

Selection, *Maritana*..... Wallace Frederic Lake

Go, Lovely Rose..... Quiller

Passing By..... Purcell

High No More, Ladies..... Aiken

THE composer of *Passing By* is not that amazing and delightful English genius of the seventeenth century, Henry Purcell, whom we are just re-discovering, but is said to be another (and very much later) member of the family.

MIDDLETON WOODS in Further Original Humour

HAROLD HOWES

The Distant Lover..... M. F. White

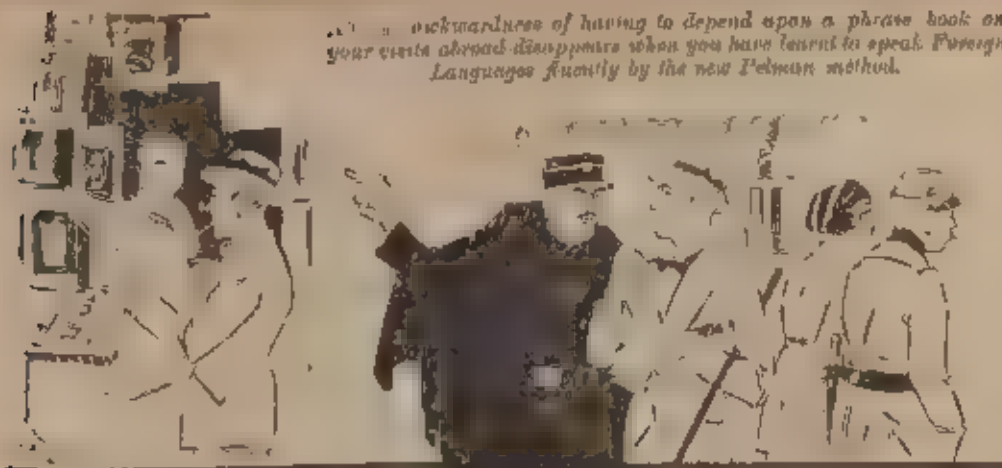
Here is the Quiet Hills..... Charles Middleton Woods

ORCHESTRA

Magnus White..... Syme

9.30 Mr. TOM ATKEN, "Balaclava" S.B. from Edinburgh

9.45 12.0 S.B. from London (10.10 Local News)



THE FINEST WAY OF LEARNING LANGUAGES.

**Wonderful Success of New Pelman Method of Learning French,
Spanish, Italian and German.**

S We can assure you that the benefits of the new Pelman method will soon be felt by all who use it.

Thousands of men and women are now learning French, Spanish, German, or Italian by this method—which is revolutionising language-teaching in this country—and are

Language with a barbed wire fence of grammatical complexities are swept away by the 1 & 2 Pe method which enables you to learn

- French in French,
- Spanish in Spanish,
- Italian in Italian, and
- German in German.

without using a word of English. Yet the method is so simple that even a child can understand it.

FOR THE UNITED STATES DEPARTMENT OF COMMERCE,
BUREAU OF COMMERCE, WASHINGTON, D. C.

$$T = \frac{1}{\gamma} \left(t - \frac{\beta x}{c^2} \right) \quad (1)$$

Major Gen. Sir Arthur Darward, K.C.B.,
D.S.O., writes:—

I teach them in eight years spent at school and college. The course is without doubt the best method of learning a Foreign Language. The study has been a pleasure.

It is used in all countries—and in other countries as well—who are learning to speak, Italian and Spanish by this new "direct" plan. Here are a few typical letters which have been written by students using this method:

Of Untold Help on Continent.

I find your mother excellent, and it has been of untold help to me during my time spent on the Continent. (D. 121.)

Your methods are such that I derive
much greater pleasure from my first visit
reminiscently to your home - could otherwise so
great have been, etc. The knowledge gained was

It is a disadvantage of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages fluently by the new Helman method.

[illegible]

Most Delightful Method.

"I consider your method the most delightful, ever invented and, next to living in a foreign country itself, the most effective."

17. 3881

[illegible]

Spanish in Six Months.

¹² "I am very satisfied with the progress I have made. I can read and speak with ease, though it is less than six months since I began to study Spanish. All the seasons have benefited me very much." (S. M. 181)

(8. U. 181)

"I am more than satisfied with the program I have made the result of a wonderfully arranged course." (H. 129.)

Admirable for German.

organic whole, the way in which it has been
 moulded and above all the admirable judgment
 which is apparent in the progressive introduc-

APPLICATION FORM.

To THE PELMAN INSTITUTE (Languages Dept.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

- * Please send me, gratis and post free, a copy of
- | | | |
|-----------------------|---|------------------------|
| "HOW TO LEARN FRENCH" | { | "HOW TO LEARN SPANISH" |
| "HOW TO LEARN GERMAN" | | "HOW TO LEARN ITALIAN" |
- (cross out three of these)

and full particulars of the New Palmer Method of Learning Foreign Language, without use of English.

NAME

ADDRESS.....

than anything of the kind I have met before,
either in touching languages or any other subject.
It almost brought tears to my eyes to think what
I might have saved myself when I first learned
it. I only I had had your version.

(G. 3F. 106)

Excellent for Italian.

I should like you to know that I have found your system of teaching Italian an excellent one and I am recommending it to my pupils here. (L.C. 104.)

A great advantage of the new method is that it enables you to pass from one language into another. Hence you avoid the "bivitation" which is almost unavoidable when a Foreign Language is learnt by the old obsolete method.

A second advantage is that there are no
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 away from study in a low cost
 offer

A brief course is not the great strength of this book—these pages and pages of rules and exceptions which preface most systems of learning a language. You are introduced to the language itself from the very beginning and start learning to speak, read, write, and understand it from the first day and go on from that time.

Fourthly this method enables you to learn a foreign language at your own pace and at your own home. There are no classes to attend, the whole of the time being given through the post.

The new Pelman method of learning a
language is such a far better means of
acquiring it than any other known.
Learn to learn how to learn English,
and how to learn German.



You can have a free copy of any one of these books by writing to the publisher, 10 Bedford Square, London, W.C.1, State which book you want, and a copy will be sent on by return, gratis and post free. Call or

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95, Pelman House, Bloomsbury Street, London, W.C.1.

* Please send me, gratis and post free, a copy of

" HOW TO LEARN FRENCH "	{	" HOW TO LEARN SPANISH "
" HOW TO LEARN GERMAN "	{	" HOW TO LEARN ITALIAN "

(cross out three of these)

and full particulars of the New Pelman Method of Learning Foreign Language, without use of English.

* * * NAME

ADDRESS

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PROGRAMMES FOR SATURDAY (October 23)

(Continued from page 180)

5PY PLYMOUTH. 338 M.

- 11.0-12.0 George East and his Quartet relayed from Popham's Restaurant
- 3.0 The Station Quartet
- 4.0 Afternoon Topics
- 4.15 Tea Time Music from the ROYAL HOTEL Musical Director, ALBERT FILLBRUGH
- 5.15 THE CHILDREN'S HOUR
- 6.0 ARTHUR DALLARD (Baritone)
- 6.30 S.B. from London
- 6.0 THE SATURDAY NIGHT REVUE
- 9.0 S.B. from London
- 9.30 S.B. from Edinburgh
- 9.45-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.

- 4.15 ORCHESTRA relayed from the GRAND HOTEL
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.10 'Fascinating Mysteries' recounted and solved by L. de G. of Punch. (1. The Strange Disappearance of the Ambassador's Bags)
- 6.30 S.B. from London
- 6.0 THE SATURDAY NIGHT REVUE
- 9.0 S.B. from London
- 9.30 S.B. from Edinburgh
- 9.45-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 301 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA: Directed by 'Rondelle'
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 DANCE MUSIC
- 6.30 S.B. from London
- 6.0 THE SATURDAY NIGHT REVUE
- 9.0 S.B. from London
- 9.30 S.B. from Edinburgh
- 9.45-12.0 S.B. from London (10.10 Local News)

6SX SWANSEA. 482 M.

- 4.0 THE DANBURY relayed from THE BAPTIST LOUNGE CAFE RESTAURANT
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Short Pianoforte Recital by T. D. JONES
- 6.30 S.B. from London
- 7.40 Dr. 'TEDDY' MORGAN: 'Rugby Football'
- 8.0 THE SATURDAY NIGHT REVUE
- 9.0 S.B. from London
- 9.30 S.B. from Edinburgh
- 9.45-12.0 S.B. from London (10.10 Local News)

Northern Programmes

5NO NEWCASTLE. 404 M.

- 1.30-12.30 5.00 Murray (Piano) 6.00 (Piano) 7.00 (Piano) 8.00 (Piano) 9.00 (Piano) 10.00 (Piano) 11.00 (Piano) 12.00 (Piano)
- 4.0 Afternoon Topics
- 4.15 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)
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5SC GLASGOW. 422 M.

- 4.0 Afternoon Topics
- 4.15 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2BD ABERDEEN. 495 M.

- 3.45 Afternoon Topics
- 4.0 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2BF BELFAST. 440 M.

- 4.0 Afternoon Topics
- 4.15 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2DE DUNDEE. 315 M.

- 4.0 Afternoon Topics
- 4.15 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2EH EDINBURGH. 328 M.

- 3.0 J-Jones and his New Rhythmic Orchestra, from Marine
- 4.0 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

PROGRAMMES FOR THURSDAY, OCTOBER 21. (Continued from page 185)

6FL SHEFFIELD. 306 M.

- 4.0 Afternoon Topics
- 4.15 Orchestra relayed from the Albert Hall
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.10 S.B. from Aberdeen
- 7.40 PETERLOU, 'The Harvest of a Quiet Eye'
- 8.0-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 301 M.

- 12.0-1.0 STATION QUARTET
- 4.0 THE CAPITOL THEATRE ORCHESTRA: Directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: 'What is Happiness?' - a Dialogue by JEAN WATSON. (Parts by J. C. Clarke and B. Page)
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.10 S.B. from Aberdeen
- 7.40 Mr. T. PATE, 'A Day-out Canoe Recently Discovered at Oakley'
- 8.0-12.0 S.B. from London (10.10 Local News)

6SX SWANSEA. 482 M.

- 11.30-12.30 Gramophone Records
- 4.0 Margaret Samuel (Soprano); The 'W. H. Hoare Trio' - W. H. Hoare (Violin), J. Murley (Cello), F. Stacey Taylor (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.10 S.B. from Aberdeen
- 7.40 Mr. GREGORY WELLS, 'Arnold Bennett,' S.B. from Cardiff
- 8.0-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 4.0 Afternoon Topics
- 4.15 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

5SC GLASGOW. 422 M.

- 3.20 Broadcast to Schools: A. Parts (Piano) 4.00 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2BD ABERDEEN. 495 M.

- 3.45 Afternoon Topics: Miss (Piano), L.L.A., The Western View of the Training of the Mentally Defective. 4.0 Radio House Quartet directed by Mrs. M. J. 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2BE BELFAST. 440 M.

- 2.30 Broadcast to Schools: Miss E. P. (Piano) 3.00 (Piano) 3.15 (Piano) 3.30 (Piano) 3.45 (Piano) 4.00 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2DE DUNDEE. 315 M.

- 11.3-12.30 New (Piano) 12.00 (Piano) 12.15 (Piano) 12.30 (Piano) 12.45 (Piano) 1.00 (Piano) 1.15 (Piano) 1.30 (Piano) 1.45 (Piano) 2.00 (Piano) 2.15 (Piano) 2.30 (Piano) 2.45 (Piano) 3.00 (Piano) 3.15 (Piano) 3.30 (Piano) 3.45 (Piano) 4.00 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

2EH EDINBURGH. 328 M.

- 11.30-12.30 - Gramophone Records: 1.0 (Piano) 1.15 (Piano) 1.30 (Piano) 1.45 (Piano) 2.00 (Piano) 2.15 (Piano) 2.30 (Piano) 2.45 (Piano) 3.00 (Piano) 3.15 (Piano) 3.30 (Piano) 3.45 (Piano) 4.00 (Piano) 4.15 (Piano) 4.30 (Piano) 4.45 (Piano) 5.00 (Piano) 5.15 (Piano) 5.30 (Piano) 5.45 (Piano) 6.00 (Piano) 6.15 (Piano) 6.30 (Piano) 6.45 (Piano) 7.00 (Piano) 7.15 (Piano) 7.30 (Piano) 7.45 (Piano) 8.00 (Piano) 8.15 (Piano) 8.30 (Piano) 8.45 (Piano) 9.00 (Piano) 9.15 (Piano) 9.30 (Piano) 9.45 (Piano) 10.00 (Piano) 10.15 (Piano) 10.30 (Piano) 10.45 (Piano) 11.00 (Piano) 11.15 (Piano) 11.30 (Piano) 11.45 (Piano) 12.00 (Piano)

The
Building they could
not destroy

BEHIND a mighty Skyscraper towering high above San Francisco lies a dramatic story. It was built just before the disastrous earthquake which . . . After . . . the skyscraper could . . . It must inevitably have . . . which would . . . to the community. The . . . that it must be abolished. A . . . ineffectual attempts to . . . it, the budding was . . . from top to bottom. It was . . . condition. The fabric, being of ferro-concrete, had survived the earthquake with . . . as a stack. Ferro-concrete is concrete with core of steel. It is a homage to the pliability of steel . . . of stone. It is man's triumph over nature.

of withstanding the hardest shocks we can
Remembering also that the Kalenized element is
a combination with Co.
Not only
axial Mounting permits
come displaced
Both elements are securely fixed in permanent alignment
with the anode
these remarks

Cossor Point One

Cessor Name Competition Result:

Hear your LISSENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/-. Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

HOMES WITHOUT THE LISSENOLA ARE DEPRIVED OF REAL RADIO ENJOYMENT



All at home would be glad to have had you build them. It may not even now be too late. By this week end a fine, big-powered LISSENOLA Loud Speaker. That would make up for all the real radio enjoyment both you and they have missed. The advent of the LISSENOLA has made radio at least an enjoyable thing in tens of thousands of homes.

Everybody can build and cost no longer confronts you as an obstacle. With each LISSENOLA unit you are given full-size diagrams and clear instructions which show you plainly how to make for yourself for a few pence a big, full-powered horn which will do justice to the big power you can put through the LISSENOLA. This is all you want to add to the LISSENOLA to make it a complete powerful serious model loud speaker saving you many pounds.

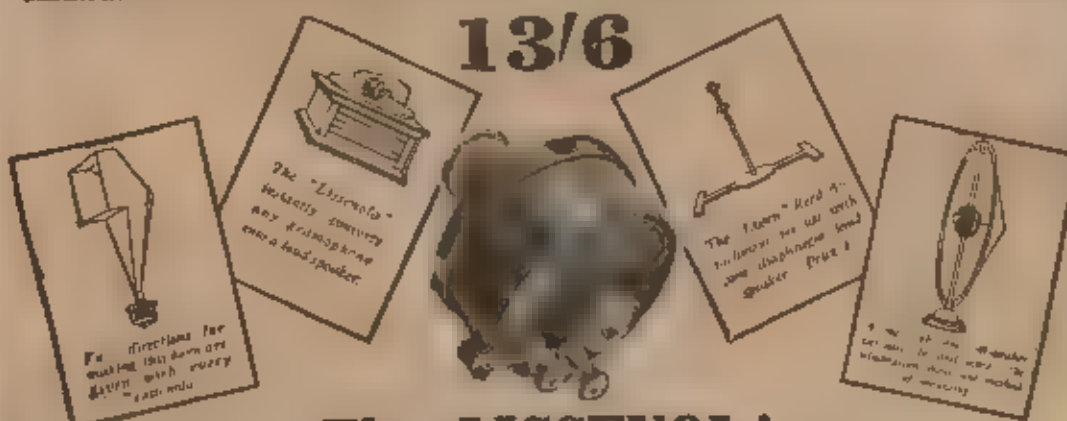
We wish we could show everybody the fine horns, home-built which we had at our stand at Olympia. We wish we could let everybody hear the enthusiastic appreciation of thousands of LISSENOLA users who come to see us there.

The LISSENOLA unit itself is not surpassed by the most expensive sound reproduction used in the most expensive loud speaker. That is the spirit of the remarkable tone quality and volume which were wonder at. You can prove this claim for yourself by the following test:

Go to your dealer, ask him to put on the most expensive loud speaker he has in stock take the horn off that and put it on the LISSENOLA and hear if you can notice any difference.

No other loud speaker at any price offers you the same advantages. Can be used with any horn instantly turns any gramophone into a radio loud speaker can be used with the LISSENOLA REED 1/- extra to attach to any cone or other diaphragm working on the reed principle. All these alternatives of sound reproduction you can use and in addition you make your own horn for a few pence. The complete loud speaker costing you less than 15/- including the 13/6 you pay for the LISSENOLA.

13/6



Hear it before you buy at your dealer's this week-end.

The LISSENOLA

MADE GOLDEN-TONED FOR YOUR ENJOYMENT.

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

Managing Director
T. N. COLE

P. N.

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.

**PLANNED FOR POWER,
PLANNED FOR PURITY—
it makes a whisper loud**



WHEN LISSEN planned to produce a transformer which should revolutionize all previous ideas about transformer price and performance the men who knew what was on foot said "It can't be done." That was nearly a year ago. Since then all the LISSEN resources have been called upon—we have been working, trying out—eliminating, building up, taking down, making and building, trying and testing all the time—**AND AT LAST IT HAS BEEN DONE.** Just in time for the Olympia Exhibition the first transformers came through the shops.

We have produced something to be proud of—a transformer with which we invite comparison against the highest priced transformer known—the higher the price the better we shall be pleased. For we **KNOW** that we have placed powerful amplifiers *nowhere* in the reach of all and a transformer combining purity and power in a degree only to be associated with the highest grade transformer that can be made. Yet you can obtain this transformer at an unheard-of low price. The trade have ordered this new LISSEN AFTER PROVING ITS PERFORMANCE—THEY ARE LARGELY USING IT IN THEIR OWN BLUILT-UP SETS.

All our own previous high-priced models of transformers, which have been on the market and largely sold for several years past, have been unhesitatingly withdrawn in favour of this new LISSEN.

Nobody should pay a high price to get a high-grade transformer. Compare this new LISSEN against any for tone-purity and power. IT AMPLIFIES EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE.

You can get it from your dealer's, or direct from factory if any difficulty. If you are not satisfied with it after 7 days' test take it back to your dealer's or return it back to us.

It is due to our new direct-to-dealer policy of distribution which cuts out all wholesale profits that we are able to sell this splendid new transformer at the unprecedented price of

8'6

**GUARANTEED FOR
12 MONTHS**

Turns Ratio . . . 3 to 1
Resistance Ratio . . . 4 to 1

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use.

Include no postage if you send direct, but please mention dealer's name and address.

**LISSEN LIMITED, Lissenium Works,
360-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. N. CULLEN

**Don't let your H.T. Battery
prevent your loud speaker
doing what it wants to do!**

We do not advise you to discard your present battery if your loud speaker is performing moderately well, but immediately it is clear you ought to get a new high tension battery be sure you put in the LISSEN NEW PROCESS BATTERY. Notice then bigger volume, purer reproduction than you have ever had—notice particularly how smoothly sound seems to flow from your loud speaker.

Your H.T. battery is the power plant behind the loud speaker—the quality of the energy it supplies is just as important as the quantity. Two or three hours' use of an ordinary battery alters the quality of the loud speaker reproduction. Not so with the LISSEN NEW PROCESS H.T. This goes on hour after hour yielding its steady, unvarying, quiet yet forceful flow of energy, whose quality purifies your loud speaker utterance, keeping it crystal clear all the time. And when you shut down the LISSEN Battery immediately begins to build up through the night ready to perform the same unvarying service the next night, and night after night after that, until it really almost seems to go on for ever.

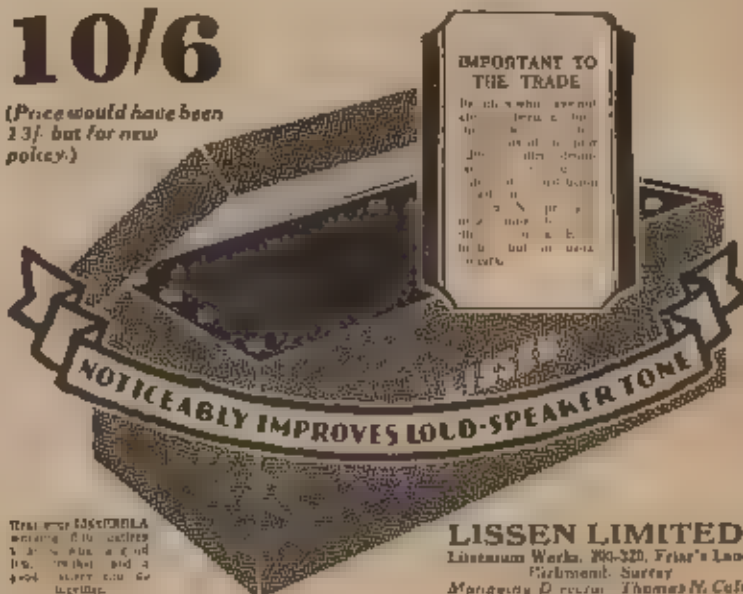
This new LISSEN Battery excels all others because we have discovered a new combination of chemicals not hitherto used in battery making. The unique new process, which naturally is a closely-guarded secret, yields far clearer loud speaker reproduction than any previous H.T. battery, and the success of the new process is now a definitely established fact.

We could not have sold this battery under 13/- but for our putting into operation a new policy of direct-to-dealer distribution, which cuts out all wholesale profits besides which the LISSEN BATTERIES go straight into dealers' shops—they are actually on sale within three days of being made in our Richmond factory. LISSEN New Process Batteries, therefore, have yet another supreme advantage in being absolutely fresh—every one is brimful of new energy when you put it into your set.

Made only in the popular block type with socket tappings—an additional advantage are the 4-1-volt tappings provided for grid bias use at one end of the battery, while the other usual tappings give any voltage required.

Obtainable at any dealer's—but if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address.

**LISSEN NEW PROCESS BATTERY is rated at
60 volts, but goes considerably over.**



HOW TO MAKE ANY H.T. BATTERY PART WITH MORE OF ITS ENERGY IN USEFUL SERVICE

Put a LISSEN 1 mfd. (Mansbridge type) Condenser across it—this will function as a reservoir of power, standing between the battery and the valve, releasing its stored-up energy with never a sign of ripple in it. It keeps the output smooth and quiet far beyond the point when the battery, without the LISSEN condenser, would have become noisy and past using.

Do not expect any obvious difference in reception if your battery is new. What the LISSEN condenser will do, however, is to let your battery grow old without your knowing it, and when you finally have to discard your battery you will know it has parted with most of its energy in useful service. You will quickly save the cost of the LISSEN condenser this is everlasting, and it is well worth while fitting it.



LISSEN (Mansbridge Type) CONDENSER
1 mfd. 3/10

Made also in other capacities:—

.01 to .09	2/4
.1	2/6
.2	2/8
.25	3/-
.5	3/4
2.0	4/8

THE SAFE MANSBRIDGE TYPE CONDENSER IS THE LISSEN.

It is also the better condenser. For years past Mansbridge-type condensers have been made in metal cases, usually tin plated and enamelled over. This is bad in any way as it tends to rust. Not only that, but the condenser in a metal case can short circuit on to the outside metal case. On circuits connected on to the electric light mains or for instance in eliminate circuits this might be positively dangerous to the user. Fortunately however, you need no longer go on using that type of condenser.

Fit THE LISSEN (Mansbridge type) Condenser—this is like a valve with a protective case, and directs our new patent of direct-to-dealer distribution which cuts out all wholesale profits. It tells you no more to get a LISSEN.

TO A FINE LISSEN QUALITY CONDENSER IS ADDED THE INSULATED CASE SPECIALLY MOULDED AS A PROTECTION FOR YOU. SHOULD YOU EVER WANT TO USE THE ELECTRIC LIGHT MAINS AS A SOURCE TO SUPPLY CURRENT FOR YOUR RECEIVER. If any difficulty in obtaining, send direct to factory.

SMALL ENERGY-CONSERVING CONDENSERS.

Fit LISSEN these small condensers deliver all their stored-up energy. The following capacities are made in small LISSEN also make the Mansbridge type in higher capacities. Leak condensers waste energy—fit LISSEN and save it.



Capacities .0001 to .001 1/- each (much reduced)
" .002 to .005 2/4 each (much reduced).

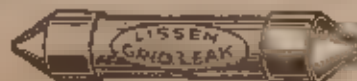
Note the new case which enables the condenser to be fitted upright or even flat. At present the new case is available only in certain capacities, but will become standard after a time.

LISSEN CONDENSERS DELIVER ALL
THEIR STORED-UP ENERGY.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director T. H. COLE L.S.

LISSEN GRID LEAKS THAT DEFIED BOTH RAIN AND SUN—



It was rather a drastic kind of test to leave the case of LISSEN Fixed Grid Leaks exposed on the factory roof to test them, but this was done during the summer of 1925. Soaked by rain and baked by the sun, still the LISSEN Fixed Grid Leaks never altered in resistance value. This remained unvaried in every leak. LISSEN Leaks are made true to their marked value within finer limits of accuracy than any other leak made.

All capacities one price, previously 1/8, NOW 1/- each.

A VALVE HOLDER FOR CLEARER, BETTER SIGNALS



Because of its low loss and low capacity qualities the LISSEN Valve Holder plays its part in getting clearer louder signals. Sent out ready for immediate mounting as shown. It can also be used for panel mounting by bending the springs into shape.

LISSEN VALVE HOLDER
previously 1/8, NOW 1/- each.

THESE SWITCHES ARE NEAT AND EFFICIENT



LISSEN
2-Way Switch

Any time you want a switch, get a LISSEN. Take up little space fitted in a 2 in. line y made. real radio switches, every one of them. AND LISSEN ONE-HOLE FIXING, OF COURSE.

LISSEN	Previously 60W
2-Way	2/8 1/4
Series-Parallel	3/8 2/4
Double Pole	4/- 2/8
Double Throw	4/- 2/8
Key Switch	1/- 2/8 1/4



LISSEN
Key Switch

NO ELECTRICAL LEAKS, NO MECHANICAL FAULTS

With the first glance at the LISSEN WIDE PNEOSTATS and POTENTIOMETER, the clean, well-thought-out design is evident. Features which in other rheostats are a prolific source of trouble after a while have been eliminated in the LISSEN wide rheostats by care and ingenuity. Notice the smoothness and certainty of action, the firm and lasting hold of the contact as it slides over the contact element. The whole rheostat is naturally made that smooth positive contact is obtained without the use of springs or a flimsy contact arm. No risk of chattering or uneven pressure, no danger of arcing, noise or overheating. Terminals are accessible and the rounded knob and pointer are flush with the case photo engraved die when required.

PREVIOUSLY HIGH PRICED, but now largely reduced because of our new direct-to-dealer policy of distribution, which cuts out all wholesale profits.

LISSEN	Previously 60W
7 ohms wire rheostat, patented	4/- 2/8
LISSEN 15 ohms wire rheostat, patented	4/- 2/8
LISSEN 50 ohms wire rheostat, patented	6/- 4/4
LISSEN POTENTIOMETER, 400 ohms, patented	4/6 2/8

AND EVERY ONE LISSEN ONE-HOLE FIXING, OF COURSE. Insure on using a LISSEN before you buy any other.

BUILD WITH ALL LISSEN PARTS—

—and your receiver will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.

IMPORTANT TO THE TRADE—

Receivers who have not already been notified of our new direct-to-dealer policy of distribution should in their own interests communicate with us without delay. All orders must now be sent to us at Richmond and not to usual wholesale factor.

See also pages 194 and 195.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director T. H. COLE

LISSEN PARTS WELL THOUGHT OUT, THEN WELL MADE.



Model R
In size
a picture
shown are
shade

RADIOLUX AMPLION

*The
Natural
Tone
Loud
Speaker*

£6/10/-

There are many good points about the RADIOLUX AMPLION, but perhaps none is more striking than the quality of natural reproduction which it possesses to a remarkable degree.

AMPLION

The World's Standard Wireless Loud Speaker

*Ask Your
Dealer
for particulars
of the new
AMPLION
Radio
Valves*



GENTLEMEN, THE EDISWAN POLICY

IS THIS—

THE AVOIDANCE OF ECCENTRIC CON-
STRUCTION, and *concentration upon*
the perfection of every part.

It is a policy justified by results.
Ediswan Valves are famous everywhere
for their trustworthiness and their long
life—they last—and last—and last!

Ask your Dealer for the booklet—
"The Ediswan Range"

RECOMMENDED EDISWAN COMBINATIONS				
Receiving	A. D. magnifying	Prices	Prices	Prices
By	By	By	By	By
*A.R. 1	14.7	14	14	14
*A.R. 2	14.7	14	14	14
*A.R. 3	14.7	14	14	14
*A.R. 4	14.7	14	14	14
*A.R. 5	14.7	14	14	14
*A.R. 6	14.7	14	14	14
*A.R. 7	14.7	14	14	14
*A.R. 8	14.7	14	14	14
*A.R. 9	14.7	14	14	14
*A.R. 10	14.7	14	14	14
*A.R. 11	14.7	14	14	14
*A.R. 12	14.7	14	14	14
*A.R. 13	14.7	14	14	14
*A.R. 14	14.7	14	14	14
*A.R. 15	14.7	14	14	14
*A.R. 16	14.7	14	14	14
*A.R. 17	14.7	14	14	14
*A.R. 18	14.7	14	14	14
*A.R. 19	14.7	14	14	14
*A.R. 20	14.7	14	14	14

*Made in L.P. and L.P. Types
†When R.C. 2 is used as detector, anode
bend resistor should be employed.
All D.U. L.P. M. R. R. except
A.R. and R.

EDISWAN 1/4-WATT VALVES				
Ediswan Z.V. 10 Range				
HF	De	1st L.P.	2nd L.P.	
Factor	Factor	Factor	Factor	
GP 2	DR 2	GP 2	PV 2	
GP 2	PV 2	PV 2	Wm	
Resistance Coupling				
*R.C. 2 PV 6, Wm				
*The anode resistance used should not be less than 2.5 megohms.				
Prices: GP 2 DR 2 and J.R. 2, 14 each, PV 2 and PV 6, 18 6 each				
Fully described in the Booklet "The Ediswan Range". Ask your Dealer for a copy or write direct.				

FIT

EDISWAN VALVES

AND NURSE YOUR SET

THE EDISON SWAN ELECTRIC CO. LTD., 123-5, QUEEN VICTORIA STREET, LONDON, E.C. 4



BRANDES LIMITED . 296 REGENT STREET . LONDON . W.1



The Brandola
75.



The Table-Talker
30.



Audio Transformers
176
15" block case, 1-3 preamplifier



Matched Tone Headphones
20.



"QUALITY STREET"

In other words "Brandes Street." And there is nothing in the same street to compare with Brandes Products, either in price or performance. Quality one always expects from Brandes, and the new instruments reach the highest pitch of perfection. They represent excellent workmanship and guaranteed quality at a reasonable price; there are no absurdly high charges to prevent your consideration of a really first class instrument.

Brandes

From any reputable Dealer.

THE AUDIO TRANSFORMER 176.
Receives 3. High amplification. 15" block case. 1-3 preamplifier.

THE BRANDOLA.
Largest volume with minimum input. Large diaphragm. 75" block case.

THE TABLE-TALKER.
30" block case. 15" block case. 1-3 preamplifier.

MATCHED TONE HEADPHONES 20.
The synchronous effort of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

THE BRANDESSET II.
15" block for long-range loudspeaker work. Straight high-frequency Condenser tuning. Reaction and grid bias. Fixed "throw-over" switch for long and short waves.

THE BRANDESSET III.
The same ingenious characteristics as the 2-valve receiver. Employs an extra stage of audio frequency. All battery connections plated into one lead.
THE ELLIPTICON.
Driving unit of special design. 15" block case. 1-3 preamplifier. Latest impulse. Special sound producing cabinet.

THE TABLE CONE.
Attractive Cabinet. 15" block case. 1-3 preamplifier. Superior to any other speaker at the price.



The Brandeset III
£8 - 10 - 0

Exclusive of Muzen, Regalia and Accessories



The Brandeset II
£6 - 10 - 0

Exclusive of Muzen, Regalia and Accessories



The Ellipticon
£5 - 10 - 0



The Table Cone
£2 - 15 - 0

EXPERTS IN RADIO ACOUSTICS SINCE 1908



B.T.H.

**TWO VALVE
L.F. RECEIVER**

The Ideal
Loud Speaker Set
Price £5.0.0
Royalty £1.50 extra

Sold by all good Radio Dealers,

The British Thomson-Houston Co., Ltd.

*Every Listener
Should Buy Today's*

POPULAR ³ WIRELESS Weekly

FREE
with every copy

The "P.W." Constructors Guide

The first of a series of
LARGE LOOSE SUPPLEMENTS

To-day's splendid Free Gift gives the most explicit and easy to-follow instructions for building a first class Crystal Set of the plug-in type and a one valve L.F. amplifier. When connected together the result is a most satisfactory receiver containing purity of tone with excellent volume. The supplement is superbly printed and lavishly illustrated with photographs and technical and pictorial diagrams. Two more supplements will be given with the next two issues of "P.W." covering more advanced circuits. The three supplements together will make a valuable guide of permanent value to all classes of constructors. None of the circuits described are of the "break" type - all have been selected for their reliability and easy control.

£200
MUST BE WON

A fascinating competition for amateur constructors is announced in to-day's POPULAR WIRELESS. There are five classes for competitors including one specially for readers under 16 years of age. The rules are as simple as A.B.C. There is no entrance fee and only a small outlay is necessary for the materials needed to construct the apparatus, for which valuable cash prizes are offered.

*Other Important Features
in to-day's issue:*

The Famous LODGE "N" Circuit

Sir Oliver Lodge has written a special and exclusive article on his latest outstanding invention. In this circuit the famous scientist and radio pioneer has successfully abolished reaction without loss of volume or purity of tone. Sir Oliver Lodge always writes in language which the most non-technical can understand, and the article in to-day's "P.W." will interest every owner of a wireless set.

The P.W. "Spider" —What is it?

Every amateur will be asking this during the next few days. "The Spider" will arouse interest throughout the ranks of radio amateurs.

Percy W. Harris

A very important announcement regarding the future activities of Mr. Percy Harris in connection with the exclusive "POPULAR WIRELESS" constructional articles appears in this week's issue.



Type A2
Headphones

Brown Type A2 Headphones are the best for the money. They are made in England and are of the highest quality. They are available in two sizes, 30 and 35.

The World's Ears in the making

LONG before Broadcasting was ever thought of in England, the name Brown was indubitably bound up with Wireless Headphones. On the high seas, ships operators relied upon them to receive vital messages; on the fields of war, when thousands of precious lives depended upon messages going through the army post their files; Brown A type phones the Navy, many other Government services, and the Wireless Cable Companies all have let and chosen the Brown as the most reliable and utterly dependable Headphone.

What other recommendation could you desire? The Brown Headphones are the only ones that you can buy with confidence. At present, the A type is the only one that is available. It is the only one that is made in England, and you know you are getting the best when you buy a Brown Headphone. With the Brown Headphones, you can hear the world's news, and you can hear it in the most comfortable and reliable way. Don't ask for Headphones—follow the expert's choice and say "Brown."

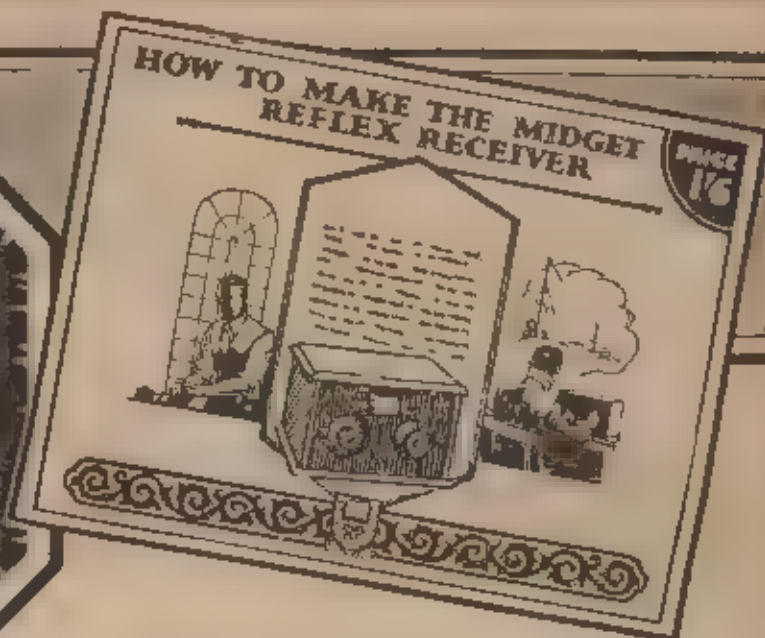
Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W 3.

Branches: London, 100, Strand; Manchester, 100, Market Street; Birmingham, 100, High Street; Southampton, 100, High Street; Bristol, 100, High Street; Cardiff, 100, High Street; Glasgow, 100, High Street; Liverpool, 100, High Street; Newcastle, 100, High Street; Nottingham, 100, High Street; Oxford, 100, High Street; Plymouth, 100, High Street; Reading, 100, High Street; Sheffield, 100, High Street; Tottenham, 100, High Street; Wakefield, 100, High Street; Wolverhampton, 100, High Street.



Brown H 1 Loud Speaker
is the largest of its
kind 20" to 24" dia.



WITH ISSUE ON SALE TO-DAY

The contents of this issue also include:

The Invaid's Three
described by J. H. Reyner, B.Sc. (Hons.), A.M.I.E.E.

A further article on the "DISTAFLEX TWO,"
one of the Radio Press Star Sets described in
the October issue.

Notes on the "NIGHT HAWK," another Radio Press
Star Set

by Perry W. Harris, M.I.R.E.

"Prepare for the Winter"

by Capt. Jack Funn, M.I.R.E.



G. P. KENDALL, B.Sc., the designer of the
"Spanospace Three"

AN ideal receiving set you can start building to-day. The SPANOSPACE THREE an addition to the series of Radio Press Star Receivers described by Mr. G. P. Kendall in the issue on sale to-day. Elaborate constructional details are given enabling you to obtain high selectivity and uniform stability at low cost. There will be a tremendous demand for this number to obtain the FREE GIFT of a COMPLETE CONSTRUCTIONAL ENVELOPE presented with each copy. With full size blue prints and detailed instructions, this Gift Envelope is similar in value, style and contents to the famous envelopes issued by Radio Press at Two Shillings and Sixpence.

To avoid disappointment buy your copy to-day.

The Wireless Constructor

SIXPENCE MONTHLY

November Issue NOW on Sale

London: New agent: Blackbills and Conckell, 10, Abchurch Lane, London E.C. 4. 8/6. A subscription is made in 7/6. Canada and N. West: Blackbills and Conckell, 10, Abchurch Lane, London E.C. 4. 8/6. For details see page 10.

FROM YOUR NEWSAGENT

For 2, 4, or 6-volt Accumulators



The New Six-Sixty POINT-ONE VALVES



Duo-triangular filament suspension



S.S. 2A, HF and LF.
DE 18 volts. 1 amp. H.F.,
L.F., and Detector - 14/-

S.S. 10

DE 2 volts. 15 amp.,
Power Amplifier - 18/6

S.S. 7

DE 37 volts. 1 amp.,
Power Amplifier - 18/6

S.S. 8

DE 3-4 volts. 1 amp.,
General Purpose - 14/-

These Prices do not apply in
the Irish Free State.

Describe Leaflet S59 26 giving full particulars of complete range. Free on application.

SIX-SIXTY VALVES

Better by Six Times Sixty

WIRELESS enthusiasts can now secure the advantages made possible by Duo-Triangular Filament Suspension whether their L.T. supply be 2, 4 or 6 volts.

It has been the aim of Six-Sixty right from the beginning to produce not just one type of specialised valve with unique characteristics for use with, say, a 4-volt accumulator, but a complete range of valves designed to meet all existing requirements.

After extensive research, Six-Sixty produced a special filament which, when operating at its rated voltage, showed absolutely no sign of "glow," and required barely 1 amp. to give perfect results. The success achieved with this filament led to further research resulting in the famous Six-Sixty Duo-Triangular system of Suspension. The combination of these two developments ensured increased electronic emission, consistently perfect reception, longer life and lower running costs. Six-Sixty, not content to rest on their laurels, worked incessantly until these advantages were made generally possible to the wireless enthusiast, irrespective of whether his L.T. supply was 2, 4, or 6 volts.

Briefly, this is the story of the new Six-Sixty Point One Valves—valves which bring hitherto undreamed of advantages within the reach of the General Radio Public.

It is interesting to note that Messrs A. J. Stevens & Co (1914), Ltd have decided, after exacting and exhaustive tests, to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.



FELLOWS WIRELESS

THE FELLOWS VOLUTONE LOUD SPEAKER

with adjustable
diaphragm.

55/-

(Carriage forward.)

There is no finer Loud Speaker on the market than the Fellows Volutone. Standing 20 inches in height it looks an imposing instrument, while its adjustable diaphragm enables it to be set to a nicety to give a full, round, mellow tone which will fill a large room or hall without the least sign of distortion. It is only our well-known policy of dealing direct which enables us to offer you so fine an instrument at so favourable a price.



The FELLOWS JUNIOR LOUD SPEAKER

Junior in name and price only. This loud speaker, which is supplied as standard with the famous Fellows Little Giant sets, has brought delight to thousands of homes all over the country. It is fitted with an adjustable diaphragm and is ideal for use in medium sized rooms. It stands over 18 inches in height and so in every way a thoroughly well finished and pleasing instrument.

19/6

(Carriage forward.)

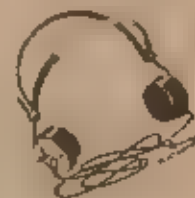
FELLOWS LIGHTWEIGHT HEADPHONES.

An extremely comfortable and sensitive pair of headphones. The bands and earpieces being made of duralumin, with no rust or tarnish and the weight complete is only 6 ounces.

Price

11/6

(Carriage and packing 9d.)



You can only obtain Fellows Apparatus direct from us or from our Branches. Send us your order to-night.

FELLOWS, PARK ROYAL, N.W.10.

Branches

LONDON 39, St. Mary St., Tottenham Court Rd. W.C. (Opposite 1200).

BERMINHAM 140, Corporation Street.

BRISTOL 31, Queen Head Brighton St.

CARDIFF Dominion Arcade, Queen Street (Cardiff 7815).

NOTTINGHAM 82, Broadgate, City (Nottingham 524).

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FREE
CATALOGUE
No. 10
FREE

BUY DIRECT AND SAVE MONEY

PLAYER'S MEDIUM NAVY CUT CIGARETTES, PLAIN OR CORK TIPS.

*Player's
please!*

and
6^d.

brings satisfaction to
millions of smokers
every day



PLAYER'S
Navy Cut
CIGARETTES

10 for 6d. 20 for 11¹/₂d.

50 for 2.5

100 for 4.8

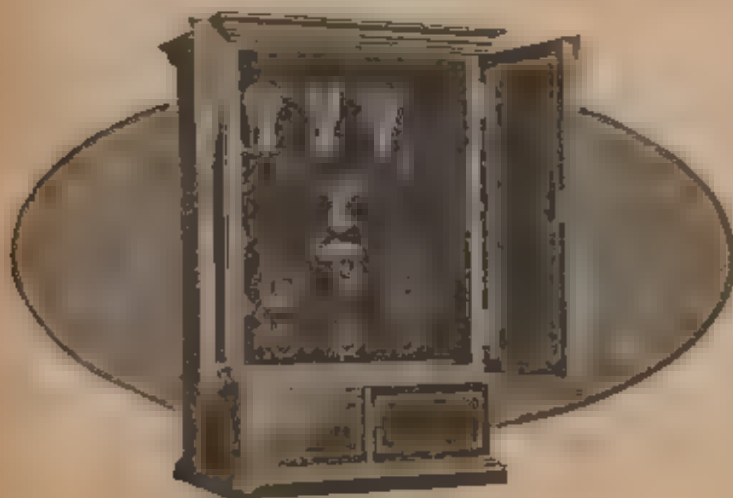


P.129

PERFECTLY MADE FROM CHOICE OLD VIRGINIA TOBACCO.

Three valves
that do the
work of four!

FELLOWS WIRELESS



The Fellophone Grand Three

Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including
Marconi Royalty and H.T. Battery .. **£12 15 0**

Complete with H.T. Battery, 3 Loudspeaker Valves,
6-volt Accumulator, 1 pair Fellows Light-
weight Headphones, Aerial, Insulators and
Instructions (Marconi Royalty excluded) .. **£15 10 0**

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

FELLOWS, PARK ROYAL, N.W.10.

SEND FOR
48-92
CATALOGUE
No. 10
FREE

Branches
LONDON: 20, Store St., Tottenham Court Rd., W.C.
BIRMINGHAM: 24, Corporation Street.
BRIGHTON: 21, Queen's Road (Brighton 200).
CARDIFF: Donisthorpe Avenue, Queen Street (Cardiff 2685).
NOTTINGHAM: 20, Bridlepath Gate (Nottingham 5351).
YONBRIDGE: 24, Quarry Hill (Tonbridge 172).

BUY DIRECT AND SAVE MONEY

Choose your Valves carefully —

A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts—and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the SP.55/B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalising the amplification obtained with L.F. Transformers and general purpose valves, with all the recognised advantages of resistance coupling.

Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve at the time of your purchase, we have prepared a series of booklets, each giving full particulars of the characteristics and range of a given Valve, and containing only the information necessary for a choice of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to:—

METRO-VICK SUPPLIES LTD
(Proprietors Metropolitan Vickers Electrical Co. Ltd.)

Metro-Vick House,
155, Charing Cross Rd.,
London, W.C.2



For
THREE CELL ACCUMULATORS

A.45 "COSMOS"

A Bright Filament Valve for general purposes for 4.5 Volts Filament Current 0.05 A.

8/-

DE.55 "COSMOS"

A 6-Volt Dual Emitter General Purpose Valve.

18/6

SP.55/R "COSMOS" SHORTPATH RED SPOT

The most efficient Valve for use in a circuit.

22/6

SP.55/B "COSMOS" SHORTPATH BLUE SPOT

The 6-Volt Resistance Capacity Valve.

18/6

IMPORTANT NOTICE

WIRELESS VALVES

INJUNCTION WITH DAMAGES

ON the 26th July, 1926, in the High Court of Justice, Chancery Division, in the case Marconi's Wireless Telegraph Company, Limited, v S. Kalisky, Limited, by consent an Injunction was granted restraining the Defendants from infringing Letters Patent No. 184446, and the Defendants were ordered to deliver up to the Plaintiffs all TRIOTRON DULL EMITTER '06 AMPERE VALVES and pay DAMAGES and also the costs of the action.

WARNING

Dealers in TRIOTRON VALVES are warned that the PATENTEES will take legal proceedings against any person selling or using infringing valves. No licence has been granted under the above Patent to any foreign Valve Manufacturer.

CLEARER and LOUDER RECEPTION HANDSOME APPEARANCE and LOW PRICE - all embodied in the NEW 'GECOPHONE' LOUD SPEAKERS

The new Gecophone Cabinet-type Loud Speakers represent a remarkable international advance. They combine the qualities of a Loud Speaker with those of a gramophone, and are available in two models priced to suit all requirements, and in every way to any mahogany or oak furnishing.



BRITAIN'S BEST BROADCASTING SETS
AND LOUD SPEAKERS

The S.B.C.-your guarantee

USE **Osram**
Valves for Broadcasting



Model B. For all purposes.

PRICE **£4.4.0**



Model C. For all purposes.

PRICE **£2.10.0**

NEW GECOPHONE HEADPHONES.

Newly designed for all purposes. They are of a type which is not only comfortable but also gives a clear and distinct reproduction of the original sound.

Price (4,000 ohms resistance) - 20/-



THE BEST VALVE YOU CAN BUY . . .

Since wireless first became a commercial possibility the name MARCONI has been closely identified with its progress. To-day when broadcasting provides universal entertainment the same outstanding genius continues to inspire development. Marconi Valves are used by the principal broadcasting stations of the world, and they are obviously the most up-to-date and efficient valves for all reception purposes.

Send for a copy of the Marconi Valve Booklet, containing a great deal of interesting information which will help you to ensure better radio reception.



FOR LOUD SPEAKER - - REPRODUCTION

Marconi Type D.E.5. Dull Emitter valve for 6-volt accumulators. Eminently suitable for L.F. amplification. As last valve of receiver or amplifier it requires a steady negative grid bias of 6 to 8 volts with an anode voltage of 120.

Used as a detector or high frequency amplifier, the anode voltage should be of the order of 40.

Filament Volts 5-6
Fleming Current Amps. 0.25
Anode Volts 20-200
Impedance (ohms) 8,000
Amplification Factor 7.

18/6

THE VALVE IN THE
PURPLE BOX

MARCONI

D.E.5 VALVES

THE GREATEST
NAME IN RADIO

THE MARCONI PHONE COMPANY LIMITED



MARCONI HOUSE STRAND LONDON W.C.2



Perfect Reception of European Stations on the ETHOPHONE *Four*

THIS instrument will appeal immediately to the listener-in who wishes to program from an old type of Receiver in order to enjoy to the full the delights of the very latest and best yet in Wireless reception. It is equally well suited to the prospective Listener who neither knows nor cares anything about the technicalities of Wireless and desires an instrument that really gives the most faithful reception of everything broadcast from the local station or any European Station, merely by the turn of a knob. Our Booklet on the Ethophone-Four gives the fullest details for those who require to understand all about this interesting model.

May we hear from you?

Model de Luxe (with double doors) £28.10.0 Standard Model £20

Write now, or ask your local Burndeft dealer.

BURNDEFT WIRELESS LTD.

Head Office:
Blackheath, London, S.E.3.

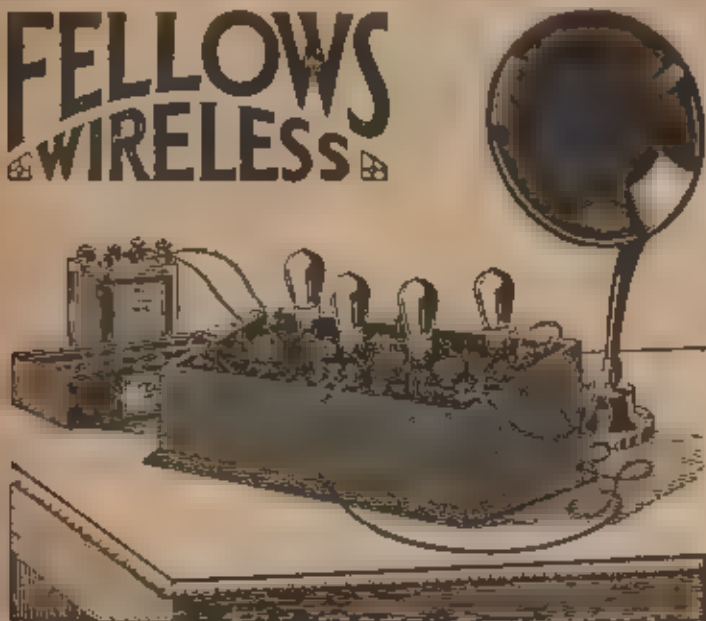
London Office and Showrooms:
15, Bedford Street, Strand, W.C.2.

AGENTS AND BRANCHES EVERYWHERE

BURNDEFT

WIRELESS LIMITED

FELLOWS WIRELESS



£10-10-0 COMPLETE as below

"It is indeed a Little Giant, I shall recommend it highly to my friends."

(Mr. Jerrell of Oxford)

For Volume, for Range, and for Clarity, the Little Giant Sets have no equal.

4 MODELS.
ALL DULL Emitter VALVES.

Spec. Function	4 Model	6 Model	8 Model	10 Model
Re-use (including Marconi Royalty)	£ 2 2 6	£3 17 0	£4 7 6	£6 5 6
Louden 4-Volt DE Valves	(1) H 3	16	12 4	14 1 1
H.T. Battery (Fellow's)	100 0 0	4 1 0 4	5 1 0 4	6 1 0 4
Coil and 4-Volt Accumulator	(2) 2 0 0	2 10 6	3 0 1	4 0 1
Aerial, Insulators, Wiring, etc.	3 0	3 0	3 0	3 0
Headphones (1) or Junior Loud Speaker (2)	(H) 0 0	0 0	(LS) 19 6	(LS) 19 6
Total Cash Price	£4:4:6	£6:15:0	£8:5:0	£10:10:0
License Payments with Order	24 0	38 4	46 6	50 0
6 Monthly Payments of	2 3	19	3 4	29 6

HOW TO OBTAIN THESE WONDERFUL SETS.

- 1—You can inspect and purchase the above apparatus at any of our branches (addresses given below).
 - or 2—You can forward the full cash value in P.O. Money Order, Treasury Notes or Cheque and have it delivered to your home.
 - or 3—You can obtain your set on the Deferred Payment System by enclosing with your order for the apparatus the first instalment as shown above and forwarding your order to our Head Office.
- Note: A 7 days trial can be supplied on 7 days trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect.

All Goods sent packing free, carriage forward.

FELLOWS, PARK ROYAL, N.W.10.

Branches

Send for 48-pp. Catalogue No. 10 FREE

LONDON 25, Finsbury Street, Tottenham Court Rd. W.C. (Museum 9200).

BIRMINGHAM 242, Corporation Street.

BRISTOL 10, 11, Queen's Road (Borough 198).

CARDIFF 10, 11, Queen's Arcade, Queen St. (Cardiff 7885).

NOTTINGHAM 10, 11, Alderman's Gate (Nottingham 555).

TONBRIDGE 11, Quarry Hill (Tonbridge 172).

BUY DIRECT AND SAVE MONEY

GET A BETTER EARTH

SOME PEOPLE SIGH for a Better Earth.

Don't sigh. Get busy.

The better earth is here.

Make up your mind.

Take the first step to better radio.

Get a better earth today.

—A really better earth,

—A CLIMAX earth,

Easy to get.

Easy to pay for,

Easy to fit.

Wonderfully improved and beautifully clear reception.

CLIMAX COPPER EARTH

for the connoisseur, 5/-

CLIMAX GALLOY EARTH

for the economist, 2/6

But insist on a genuine CLIMAX.

If you have difficulty in obtaining genuine Climax products please write us.

YOU WILL ALSO

be interested in these other CLIMAX radio products which to improve your reception.

CLIMAX LOW-LOSS INSULATORS

Save centime which keep your radio in perfect order.

The best shillingsworth in the world, 1/- per pair.

CLIMAX INSULATED SHOCK ABSORBER SET.

1/- per pair. 2/- per pair. 3/- per pair. 4/- per pair. 5/- per pair. 6/- per pair. 7/- per pair. 8/- per pair. 9/- per pair. 10/- per pair.

CLIMAX LIGHTNING ARRESTER

1/- per pair. 2/- per pair. 3/- per pair. 4/- per pair. 5/- per pair. 6/- per pair. 7/- per pair. 8/- per pair. 9/- per pair. 10/- per pair.

1/- per pair. 2/- per pair. 3/- per pair. 4/- per pair. 5/- per pair. 6/- per pair. 7/- per pair. 8/- per pair. 9/- per pair. 10/- per pair.

CLIMAX CHELLO LOUDSPEAKERS.

A wonderful advance in loud speaker and performance. A must for every dealer for a better sound.

Cabinet made in the U.S.A.

CLIMAX H.T. SUPPLY

from electric mains, A.C. or D.C. Complete Auto-Bat units and component parts. Full particulars on application.

CLIMAX

CLIMAX RADIO ELECTRIC LTD.,

Head Office and Works: Quill Works, Putney, London, S.W.15. Telephone: Putney 5287. All communications to above address.



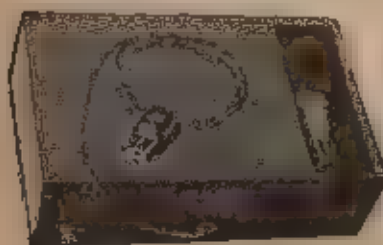
FELLOWS WIRELESS

**CHARGE YOUR
ACCUMULATOR
AT HOME
45/-**

The Fellows Accumulator Charger is essentially safe and simple to use. It quickly pays for itself in saved charging bills.

It cuts out the nuisance of taking accumulators to be charged. Will charge 4-volt or 6-volt accumulators. Just plug in to the nearest lamp holder, spin the spindle, connect the accumulator to be charged, and that's all. Full instructions sent with each one. You can't go wrong. (Note: To charge 2-volt accumulators connect two in series.)

Made for Alternating Current only. State voltage and frequency (shown on your meter) when ordering.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

D.C. - 50/-
A.C. - 70/-

Whether it is A.C. (Alternating Current) or D.C. (Direct Current) supply, just plug in to the nearest lamp holder and connect up to the H.T. terminals on your set.

Fellows Mains Units are made in two types, each giving 10-15 milliamperes H.T. Current.

Type A can be supplied in two models, one to give a maximum of 50 and the other to give a maximum of 100 volts. Please specify model when ordering.

Type B is supplied in one model only to give a maximum voltage of 100 but it has two winder plugs either of which may be inserted in any one of 12 tapings, thus giving one fixed and two variable values of H.T. voltage at will.

Full instructions sent with every set.

	Type A. 50 or 100 volt.	Type B. 100 volt.
D.C. Type Mains Unit ...	£2 10 0	£3 10 0
A.C. Type Mains Unit ...	£3 10 0	£4 20 0

When ordering state voltage and (if A.C.) frequency of your electric light, also type of Mains Unit required.

All goods sent packing free, carriage forward on seven days' approval. Money readily refunded if not completely satisfied.

FELLOWS, PARK ROYAL, N.W.10.

Branches.

LONDON: 28, Store St., Tottenham Court Road, W.C. (Museum 9200).
BIRMINGHAM: 24, Corporation Street.
BRISTOL: 1, Queen's Road (Bristol 899).
CARDIFF: Dominion Arcade, Queen Street (Cardiff 7895).
NOTTINGHAM: 30, Bridgemarket Gate (Nottingham 5251).
TONBRIDGE: 34, Quarry Hill (Tonbridge 72).

Send for 48-pp
Catalogue No. 10
FREE.

BUY DIRECT AND SAVE MONEY

M.P.S. 209.

Banish "Ringing" noises



At last you can run your receiving set without the nuisance of those ringing noises, caused by shocks and vibrations, which spoil perfect reception and which are increased by the use of dull emitter valves.

**Fit
the
NEW**

Fit the new NELSON NON-PHONIC VALVE, made so that the greatest shocks or vibrations do not reach the delicate internal construction, the efficiency of the valve being in no way impaired.

Perfect reception is assured by the "floating" of the glass envelope on a rubber cushion, a mechanical super to the combination of valve and so-called anti-microphonic valve holder.

NELSON NON-PHONIC VALVE

THREE TYPES NOW AVAILABLE

For 2 volt accumulators	For 3-4 volt Dry Cells (or 4 volt accumulators)	For 4 volt accumulators
TYPE G15. 2 volt, 2 amps. Impedance 25,000 ohms. Amplification factor 7	TYPE G306. 3 volt, 10 amps. Impedance 25,000 ohms. Amplification factor 7	TYPE G400. 3.5 volt, 10 amps. Impedance 20,000 ohms. Amplification factor 7
13/-	11/-	11/-

If unable to obtain from your dealer, apply direct to actual manufacturers.

NELSON ELECTRIC Co., Ltd.
138, KINGSTON ROAD, LONDON, S.W. 19.

SAXON GUIDE TO WIRELESS

FREE ON 7 DAYS APPROVAL

The price of the book is 6d. but you may have it for 7 days' trial. If you are not satisfied, return it and we will refund the 6d. You will be able to pay small sums until you have thoroughly examined the book.

Full instructions with clear wiring diagrams are given for making SUPER EFFICIENT CRYSTAL SETS, DEAF AMPLIFICATION RECEIVERS, SINGLE VALVE SETS, ONE AND TWO VALVE AMPLIFIERS, TWO, THREE AND FOUR VALVE TUNED AMPLIFIER ALL-WAVE RECEIVERS AND THE VERY LATEST TYPE OF FIVE VALVE RESISTANCE CAPACITY RECEIVER.

**NO SOLDERING
NO SPECIAL TOOLS
NO KNOWLEDGE
REQUIRED.**

176 Pages.
Price 1/3
Post Free

COUPON

To: SAXON RADIO CO. (Dept. 24),
HENRY STREET WORKS, BLACKPOOL.

Please send me a copy of the "SAXON GUIDE TO WIRELESS." I will send you the money for it in 7 days. If I am not satisfied, I will return the book and you will refund the money.

Name: _____

Address: _____

Jack and Jill, they ate their fill,
Of scrumptious patties of fish.
They could taste, when they tried 'em,
The BISTO inside 'em,
And that's why they emptied the dish.



BISTO

for all
Fish Dishes

N.R. 17 A

"EKCO" H.T. UNITS
SCRAP DRY BATTERIES!
by obtaining H.T. Current from electric supply mains (D.C. & A.C.) by just attaching Adapter to electric light lamp-holder.

SAFE! SILENT! SOUND!
UNITS TO SUIT ALL SETS from 42/6.
SATISFACTION OR CASH RETURNED!
ILLUSTRATED CATALOGUE FREE!
E. K. OOLE (Dept. H.), 518, London Rd., Westcliff-on-Sea.



HIGH or LOW TENSION ACCUMULATORS FOR HIRE.

Why be worried with Loud Speaker noises caused by partly run down H.T. dry batteries, or the disappointment accompanying badly charged L.T. accumulators, when you can have a continuous supply of FULLY CHARGED ROTAX HIGH OR LOW TENSION ACCUMULATORS delivered to your door weekly or fortnightly anywhere within 12 miles of Charing Cross, saving money, trouble and disappointment. Special reduced rates for those with one or more Accumulators of their own.

Explanatory Folder H. & L.T. 11 sent free.

RADIO SERVICE CO., 105, Torrington Av., N.W.5 (Phone: North 0623, 0624, 0625).

The HMH Phone.



Purpose of this—Runway comfort—Increased efficiency. The only system designed especially to fit the ear, thus ensuring the maximum of all outside noise, better reception, and comfortable listening to for an almost unlimited period.

The HMH HEADPHONES are obtainable from all Wireless Dealers.

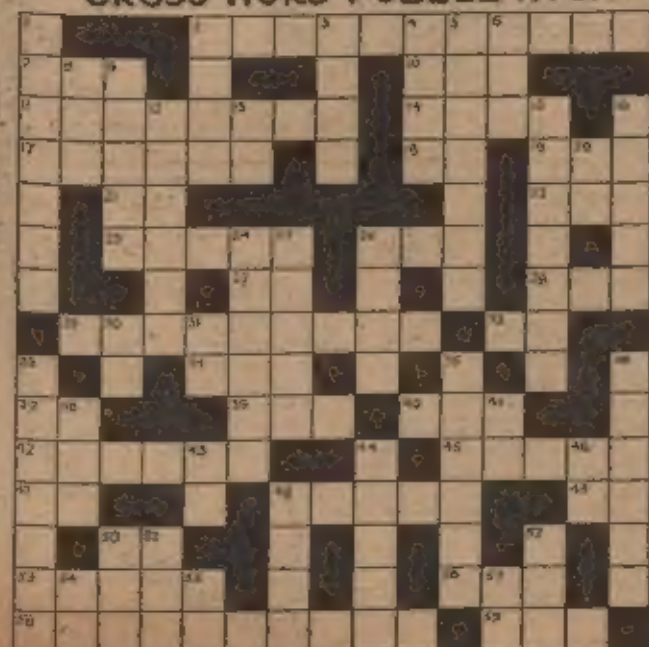
This Competition is appearing in "The Radio Times" only and is complete in itself.

The Manufacturers of **HMH** Improved British Headphones are again offering the following magnificent prizes to readers of "The Radio Times" as an inducement to the public to support home trade.

FIRST PRIZE £200 CASH
SECOND " £50 "
THIRD " £10 "

50 Pairs of HMH Headphones as Consolation Prizes.

CROSS-WORD PUZZLE N°3.



CLUES ACROSS.

- 1 Collection of spots.
- 2 L.A. variety.
- 3 Answer.
- 4 Evidence of cracks with exposure.
- 5 A fish found in ponds.
- 6 A bean follow.
- 7 Clay Pencil Area.
- 8 An ancient green.
- 9 E.R. (initials).
- 10 Zoo (reversed).
- 11 A me.
- 12 A.L. (initials).
- 13 Remains of shell.
- 14 One to whom a charge is given.
- 15 Not off.
- 16 O.R.L. (initials).
- 17 Nymph.
- 18 Fish.
- 19 To pull or tug.
- 20 One who gives goods to another in trade.
- 21 A small mortar.
- 22 R.R. (initials).
- 23 Wearing with regard.
- 24 Denies everything slight.
- 25 T.A. (initials).
- 26 To move rapidly.
- 27 A made child.
- 28 A being over.
- 29 Tackles Governor.

CLUES DOWN.

- 1 Compound of lime.
- 2 Something given or returned.
- 3 Turned.
- 4 Swamp.
- 5 Colloquial leader in dance's hand.
- 6 Poor (reversed).
- 7 S.S.A. (initials).
- 8 Freed from pain.
- 9 A wire.
- 10 S.L. (initials).
- 11 A diamond.
- 12 Green and white wash place like.
- 13 A person.
- 14 A person.
- 15 An application of dip.
- 16 A mineral pit.
- 17 Another article.
- 18 Parton.
- 19 To sink to the state of a brain.
- 20 Money power.
- 21 A person's part as the responsibility of a corporation. Previous spelling.
- 22 Grass of heath.
- 23 Pencil.
- 24 Name on 25 across.
- 25 French coin.
- 26 A.A. (initials).
- 27 A solvent used in painting.
- 28 A word.
- 29 Wry.
- 30 A.
- 31 R.L. (initials).
- 32 The English verb.

RULES OF ENTRY.

1. A stated solution is lodged with the editor and will not be divulged until close of competition.
2. Principal prizes will be notified by wire, and names and addresses will appear in "Radio Times" - November 15.
3. In the event of several persons submitting being awarded the solution of the crossword puzzle the right to award by sharing prize money between the successful competitors.
4. If a competitor is awarded consolation prizes in any one competition, there will be added to a subsequent prize list in addition to the previous awards.
5. In the event of a tie the prize money will be divided in the discretion of the directors between successful competitors.

To H. MORSE & Co. (Wireless) Ltd., 67/68, Hatton Garden, London, E.C.1.

Dear Sirs,—I enclose P.O., value.....as Entrance Fee for the enclosed Solutions.

NAME.....

ADDRESS.....

Double Your Income this Fascinating Way

MY WONDERFUL HOME-MONEY-MAKING
OFFER TO YOU.

WOULD you like to make as much money in your spare time every week of the year as you do in your usual occupation or business? If so, here is a delightful and most original way of doing it—easy, interesting, important, and with your profits absolutely guaranteed!

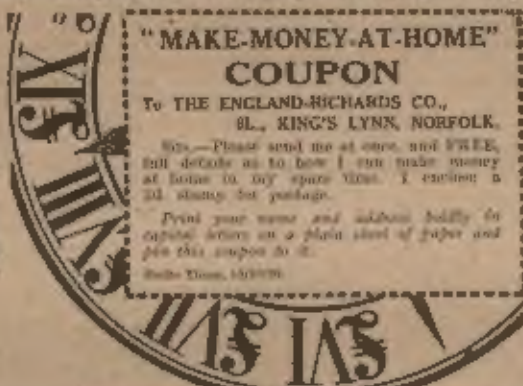
FULL PARTICULARS FREE.

Sit down NOW and send the coupon below, which will bring you full details of how to turn your spare hours into cash by making a Patent-protected Electrical and Wireless Speciality by my revolutionary method. The efficiency, valve economy, cleanliness, and wonderful qualities of this article—which you can make without possessing mechanical skill—ensure a wonderful demand by all wireless enthusiasts and wireless and electrical dealers, and your profits are BIG.

MAKE YOUR KITCHEN TABLE INTO A "PAYING CONCERN."

Very little space is needed—your kitchen table will suffice. The children can help. You require no machinery or "plant." You can work how and when you please. Your market cannot be "stolen," as only one person per 50,000 of the total population is granted a licence to manufacture under my Royal Letters Patent. Write to-day for free particulars and get on the road to independence and prosperity.

**TURN
YOUR
SPARE
HOURS
INTO
CASH.**



"MAKE-MONEY-AT-HOME" COUPON

To THE ENGLAND-RICHARDS CO.,
91, KING'S LYNN, NORFOLK.

Sir,—Please send me at once, and FREE, full details as to how I can make money at home in my spare time. I enclose a 2d stamp for postage.

Print your name and address fully in capital letters on a plain sheet of paper and pin this coupon to it.

Radio Times, 15/10/35

**5/-
SECURES**



"BULLPHONE NIGHTINGALE" NEW LOUD SPEAKER

5/- down and 12 monthly payments of 5/-.

POST your deposit of 5/- now and get by return the wonderful "Bullphone Nightingale" Loud Speaker.

Individually tested and guaranteed to be superior to any other Loud Speaker regardless of price, for finish, purity and strength of tone and value. Cash Price 60/6, post free United Kingdom.

Specification: Height 21", Bell Mouth 14", Nickel Arm and Stand. Black crystal bell head, as photo. Also de luxe model, mahogany finish bell, same size. 85/- cash or 10/- deposit. List free.

W. BULLEN, (Dept. R.T.1.)
38, HOLYWELL LANE, LONDON, E.C.2.

for 14% down
a 6ft RILEY
Home Billiard Table
delivered
in your home



Riley's "Home" Billiard Table shows coming on an wireless table. It is 6ft 6in long, 3ft 6in wide and 3ft 6in high. Riley's pay the carriage and take all risk in transit. All accessories are included, and

Write for
FREE
PRICES
1/10.

**7 days free trial
given**

Make home a bright and merry place for all during Winter evenings! Install a Riley "Home" Billiard Table. It will turn a dull and dreary room into a bright and merry place.

Send a P.O. tonight for 14% and Riley's will deliver the wonderful "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.

Other sizes are as follows:
4ft. 6in. x 3ft. 6in. — 27 0 0
5ft. 6in. x 3ft. 6in. — 49 0 0
6ft. 6in. x 3ft. 6in. — 111 15 0
7ft. 6in. x 3ft. 6in. — 115 0 0
8ft. 6in. x 3ft. 6in. — 121 10 0

Or 18 Monthly Payments of 9/6, 11s. 14s. 18s. or 22s. respectively.

Secure home weather table for the home — the COMEING BILLIARD AND DINING TABLE. Can be had in 72" or 84" lengths and 30" or 36" widths. Prices range from £22 10 0. Cash or Easy Payments.

E. J. RILEY, LTD.,
Raymond Works, Accrington.

4nd Dpt., 12, 147, Aldersgate Street, London, E.C.1.



They last!

Because of the infinite care taken in their manufacture.

TYPE B (half watt type)		
Volts	Watts	Price
100-110		
200-220	40	1/10
230-240		
100-110		
200-220	60	2/-
230-240		
100-110		
200-220	100	2/10
230-240		
100-110		
200-220	200	6/-
230-240		

Postage and packing 1 and 2 lamps, 6d. 3, 4, 5 or 6 lamps, 9d.

State type, voltage (on your meter) and watt when ordering.

**BUY BY POST
& SAVE MONEY**

FELLOWS, PARK ROYAL, N.W.10.
E.P.S. L.

ELIMINATE HUSKINESS

from This Season's Radio by using
FERRANTI British-made, Audio Frequency **TRANSFORMERS**

Type AF3

25/-

The
"Nearly-Perfect"
Transformer.

Ask your Dealer for

FERRANTI, Ltd.,



Type AF4

17/6

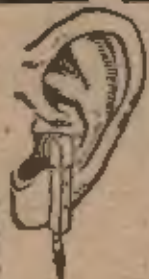
The best Trans-
former at the
price.

Leaflets W-401 and W-402.

**BOLTON WORKS
LANCASHIRE**

DEAF

THE REAL THING
AT LAST!
PERFECT HEARING
WITH PERFECT
COMFORT



The smallest aid in the world.

HERE is a far-reaching discovery—an invention that shatters to its foundation the theory that deafness cannot be overcome! It is the NEW ACOUSTICON—the instrument that has been used all for 30 years AND IS NOW A REALITY! It is the smallest thing of its kind in the world—yet the greatest! It brings to your deaf ears ALL sounds at ALL times and in ALL places and with perfect freedom from strain. Can you imagine such a measure of comfort, such a triumph of "certainty," such a new world as this they did can open for you? It is a scientific and moral wonder so conspicuously in advance of ANY other hearing aid that it is used exclusively in the largest London hospital! In justice to yourself, to your friends, and to the scientists who have toiled for years to produce it, come and test it FREE. You can do so UNDER ANY CONDITIONS YOU LIKE.

ACOUSTICONS

(General Acoustics, Ltd.),
77, WIGMORE STREET, LONDON, W.1.
Also at 14, St. Ann's Square, Manchester; George Shanks, 64, Corporation Street, Birmingham; 79, Buchanan Street, Glasgow; 26, Abchurch Lane, London.

SEE THIS ARROW

IT MAY
BE WORTH
£500 TO YOU

THE KING
OF AERIALS

For Long-Distance Reception



£1000 MUST BE WON
IN CASH AND PRIZES
NO ENTRANCE FEE

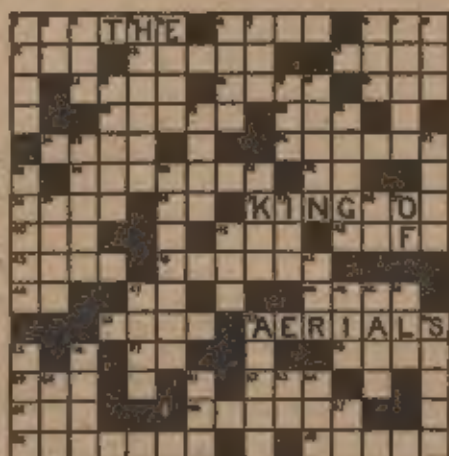
SAVE THE END FLAP
CONTAINING THE
WORDS "REGISTERED
DESIGN." 2 Entries.

Prize 2/6

£500 1st PRIZE
£100 2nd PRIZE
352 OTHER PRIZES
including 25 2-Valve
Amplifiers and 300 Crystal Sets.

CLUES DOWN.

- 1 Rubber, in
short form.
- 2 Reformation.
- 3 One.
- 4 Large fish.
- 5 Leaf.
- 6 Great pillars.
- 7 Consumer.
- 8 King.
- 9 Name, then
the body.
- 10 Success.
- 11 Island.
- 12 Edge.
- 13 Eye.
- 14 One.
- 15 March.
- 16 French.
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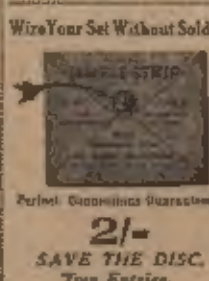
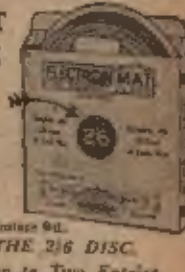
CLUES ACROSS.

- 1 Family.
- 2 Acid.
- 3 Harp.
- 4 The double
arrow.
- 5 One, public.
- 6 To be seen.
- 7 Religious act.
- 8 Fish.
- 9 Violent noise.
- 10 Underneath
the ground.
- 11 To be.
- 12 To be.
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THE ARROWS POINT
THE WAY TO **£500**



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EVER
MADE.
2/6
SAVE THE 2/6 DISC.
Entitles you to Two Entries.



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**ONE ENTRY FOR EVERY
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By purchasing three Electron Aerials at 1/8-
5/-, the competitor is entitled to five entries;
or by purchasing one Superial at 2/6, and one
Earth Mat at 2/6-5/-, also five entries.

COMPETITORS MAY
SEND as many entries as
they wish, provided the
required number of Discs
are enclosed

RULES OF THE COMPETITION.

1. This competition is open to all and ALL PRIZES ARE AWARDED STRICTLY ON MERIT.
2. A small copy of the solution is deposited with the Editor of the "Radio Times" together with a Summary Declaration that the solution was not derived from the publication of the results.
3. The whole of the solution is printed in the "Radio Times" and a small copy of the solution is deposited with the Editor of the "Radio Times" together with a Summary Declaration that the solution was not derived from the publication of the results.
4. Each entry must be accompanied by the 1/- disc, which may be used for the purpose of the competition, and the disc must be used for the purpose of the competition, and the disc must be used for the purpose of the competition.
5. The FIRST PRIZE OF £500 will be awarded to the competitor who sends the most correct solutions. The SECOND PRIZE OF £100 will be awarded to the competitor who sends the second most correct solutions. The THIRD PRIZE OF £50 will be awarded to the competitor who sends the third most correct solutions. In the event of a tie, the prize will be divided equally between the competitors.
6. The prize of £500 will be awarded to the competitor who sends the most correct solutions. The prize of £100 will be awarded to the competitor who sends the second most correct solutions. The prize of £50 will be awarded to the competitor who sends the third most correct solutions. In the event of a tie, the prize will be divided equally between the competitors.
7. Entries must reach this office not later than November 15, 1936.
8. Results will appear in "The Daily Mail" and "Radio Times" dated December 17, 1936.
9. The decision of the Directors of The New London Electron Works Ltd. shall be final and no correspondence can be entered into regarding the competition or the prizes.

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THE NEW LONDON ELECTRON WORKS LTD.,
East Ham, London, E.8.

I enclose..... Large Price Discs and/or Superial "Registered Design" and
Maps representing..... value, cut from Cartons containing
ELECTRON speciality purchased from

RETAILER'S NAME.....

ADDRESS.....

I agree to abide by the conditions of the Competition.

NAME.....

ADDRESS.....

The Names and Addresses should be printed in CAPITALS IN INK.

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Here are P.M. points that give mastership to your receiver and enable you to reach out when necessary and achieve big results.

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